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LAURITZ MELCHIOR

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VERDI CLUB UNVEILS BUST OF COMPOSER.

Florence Foster Jenkins, founder-president of the Verdi Club of New York, unveiled a bust of Verdi by Florence Malcolm Darnault at a morning musicale given by the club at the Hotel Plaza on January 17. Left to right: Rear-Admiral K. E. Bakenhus, Mme. Darnault, Giorgio Serafini, Italian vice-consul; Mme. Jenkins, Inspector-General Peek, U. S. A., and Agostino de Biasi, editor of Il Carroccio. Another chief guest was Frank Sprague, inventor. A bust of Mr. Sprague, also by Mme. Darnault, was unveiled at the Engineers' Club on January 25.

FRANK LA FORGE,

composer-pianist, was guest of honor at an evening of the Distinguished Americans on February 1 in the Teakwood Room of Essex House, New York. An all-La Forge program was given. Harrington van Hoesen, baritone, and Orsola Pucciarelli, coloratura soprano, were heard in songs and the composer played several of his piano pieces.

GRACE LEADENHAM AUSTIN'S

song, The Little White Cottage, was programmed by the Banks Glee Club (Bruno Huhn, conductor) at their concert in Carnegie Hall, New York, on January 17.

ROCK FERRIS,

pianist, is spending the 1933-1934 season in Europe fulfilling a number of engagements. He has already had two Paris recitals, and recently was soloist with the Pasdeloup Orchestra of Paris. He has also been heard in Salzburg, Vienna, Prague, Budapest, Stockholm, Rome, Venice, Florence, Bologna, Menton, Nice, Toulon, Marseilles, Barcelona, Badalona, Madrid, Malaga, Valencia and London. In the near future he is to play a Brahms concerto and a Tansman concerto with Parisian orchestras, and has been engaged for private performances in various salons in the French capital.

MARCEL GRANDJANY,

French harpist, arriving in New York on the SS. Lafayette for his twelfth season in America. On February 7 Mr. Grandjany played in Mrs. Lawrence Townsend's concert series in Washington, D. C., sharing the program with Rosa Ponselle. On February 11 he will give a recital at Steinway Hall, New York.

INTERNATIONAL JURY FOR THE FLORENCE FESTIVAL

of the International Society for Contemporary Music, which met in December at San Remo. Left to right: Nadia Boulanger (Paris), Ernst Krenek (Vienna), Alfredo Casella (Rome), Edward J. Dent, president (Cambridge), Vladimir Vogel (U. S. S. R.), and Dr. Rosenberg (Stockholm). The festival is to be held in Florence from April 2 to 7. (Photo by G. Moreschi.)

MARGARETE DESSOFF

introduces her third ensemble to the New York public in the Vecchi Singers, making two appearances at the French Institute, February 16 and March 16.

ALTON JONES,

pianist, gives a recital in Town Hall, New York, today (February 10). Mr. Jones appeared at the annual meeting of the MacDowell Peterborough Colony Association at the MacDowell Club, New York, on January 3. The pianist offered a recital in Washington, D. C., on February 3, and at Winthrop College, Rock Hill, S. C., on February 5.

BERTA GERSTER-GARDINI,

director of the Gerster School of Singing, recently presented a group of her students in a program at her New York studio.

EDNA WEESE,

soprano, sang at the Long Island Federation of Women's Clubs Convention on January 19. With Antonio Lora at the piano, she gave a program at the Studio Club, New York, January 23. February 13 she will be heard at the Hotel Bossert, Brooklyn, by the Colonial Daughters of the Seventeenth Century. The occasion is the society's annual breakfast, and the Swedish Vice-Consul is to be honorary guest.

(See Inside Back Cover for Additional News Pictures)

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Nazi Germany Finds Voice In Marching and Singing

Everybody Vocal—Merry Music Outdoors and In—New Works by Sigfrid Walther Müller and Kaminski—A New German Pianist—American Débutante Scores—Concert Managements in State Combine

By FRANK PATTERSON

BERLIN.—This morning, an hour before sunrise, a long column of Hitler men—"Brown Shirts"—marched by, singing. And this is what they sang:

Und wenn Du eine Schwiegermutter hast,
Dann schick sie in den Wald.
Im Wald, da sind die Räuber,
Die machen deine Schwiegermutter kalt.
Halli! Hallo! Halli! Hallo!
Die machen deine Schwiegermutter kalt.

In other words, if you have a mother-in-law send her into the woods; there are robbers in the woods, and they will make her "cold," i.e., dead——

"Hallee! Hallo! Hallee! Hallo!
And they will make her cold."

Nothing very warlike about that, but it makes France shiver.

There is a lot of marching here, men, women, boys and girls, in various sorts of uniform, all with red-white-black Swastika bands on their arms, and carrying Swastika flags. To attempt to present a picture of Germany as it is today without including the marchers and what they stand for would be futile.

One goes back in memory to this time a year ago in the upper Rhine district; the coal and iron workers, the unemployment, the smokeless chimneys, the narrow city streets where, even in broad daylight, it was dangerous to go, the anxious faces of the people everywhere, the fear of an uprising, class against class, the Russian influence, Bolshevism. The tremendous increase in the Communistic vote was disturbing. Hitler uniforms were forbidden. Political clashes and political murders were reported in every day's news. There was no singing then.

Today everybody sings. The Hitler men, their virility, their numbers, give assurance of order and safety. Chancellor Hitler has made it clear by word and act that he is going to put down radicalism in all its forms, political, literary, artistic; that the future must be built on the solid foundation of the past. To say that Hitler "has turned the clock back" is to misrepresent the facts. He has not turned the clock back, but he will not, as long as he is in power, permit the clock to be turned forward either . . . . .

Memory takes a backward step, nearly ninety years, to the time when Wagner joined in revolutionary activities and was deported. He would not be deported now—at least, one hopes not. Anyhow, he is acclaimed by the Nazis as the first nationalist, the first to put all his eggs in the basket of Teutonism.

One may well wonder what he would think of the opera repertoire here today; Hänsel und Gretel, Arabella, Rosenkavalier, Donna Diana, Palestrina, Die Walküre, Boheme, Carmen, Traviata, Cavalleria Rusticana, Pagliacci, Meistersinger, Tannhäuser, Fidelio, Salome, Fledermaus, Mona Lisa, Othello, Parsifal, Das Rheingold, The Barber of Bagdad, Das Christelflein. This was for the two weeks beginning January 7.

And one wonders what Wagner would think of "controlled production." Perhaps he would use the same line of cuss words that some American manufacturers employ with reference to the N. R. A.

MERRY MUSIC, 1934

What one may expect in the way of new works may be estimated from the Heitere Musik für Orkester, by Sigfrid Walther Müller, given its first Berlin performance at this week's Furtwängler concert.

Müller is twenty-nine years old, and if this is the sort of thing young Germany can do, the outlook is highly promising. He is past master of his art. His harmony, orchestration, form, structure, are thoroughly satisfying. Not futuristic, but entirely up-to-date, contemporary in the term's true sense.

And, too, he has melodic gift, real invention. The music in the four movements of this suite is all of a pattern; it is all Müller. One does not hear reflections of this or that familiar school: a bit of Bach, a bit of Brahms, a little Debussy, Stravinsky or Rimsky. It is, as already said, all Müller, and from end to end interesting. The attention of the listener never flags, and at the end one is sorry there is not more of it.

At the end, on this occasion, there was long applause, calls and recalls for Furtwängler and the composer, who was present to take the bows.

Following this success was another: the appearance of Franz Völker, heroic tenor, in arias from Méhul's Joseph and Weber's Freischütz. A thoroughly manly tenor, with a voice of great beauty (of the German sort) evenly placed and under perfect control. His interpretations had variety, dramatic force, tenderness, feeling, musicianship.

The program was brought to a conclusion with an unforgettably powerful re-creation of Tschaikowsky's last symphony, an interpretation which, being indescribable, one will not attempt to describe. It was Furtwängler at his best.

AND 1770

If Mr. Müller gave us *heitere* music, so—and more so—did Mozart. *Heiter* means gay, jovial, jolly, laughing—but in Mr. Müller's *Heitere Musik* there is nothing to laugh at; it is what we, in America, would call light music, not comic music. Mozart's *Heitere Musik* is, on the other hand, comic—a take-off, a burlesque.

One of the most thoroughly entertaining, satisfying and artistic evenings of music during this fortnight was a *Heitere Mozartabend* given by Hermann Diener and his associates. Parts of it were irresistibly comic, but it was not all so. At the beginning of the program the Divertimento in E flat major for violin, viola and cello, was given; beautiful music, beautifully played. In it Mr. Diener was assisted by Charlotte Hampe (viola) and Joachim Loeschmann (cello). The selection was wise, for it served to remind one of the amazing technical brilliancy and creative power of Mozart, and to establish the high artistry of the players.

These qualities were placed at the service of pure fun by Mozart and by Mr. Diener in his interpretation of the jokes: two comic duets for violin and viola; A Musical Joke

(*Continued on page 28*)

Les Préludes "Resurrected" By Weingartner in Vienna

Berlioz, Too, Comes into His Own—A New Symphony by Franz Schmidt—Young Piano Prize Winner Thrills Vienna Audience

By ANATOL RAPOPORT

VIENNA.—How to begin the year right was demonstrated with commendable vividness by the Vienna Philharmonic Orchestra in its last concert led by Felix Weingartner. Liszt and Berlioz, the exponents, nay the champions of program music, filled the concert. Weingartner opened the program by resurrecting from the dead Liszt's most Lisztian symphonic poem, Les Préludes. Already I see the reader raising his eyebrows:

"Resurrecting? Is it possible? Liszt's Les Préludes? Why, are there no amateur conductors in Vienna? No school orchestras? No radio station? Is it at all believable that a fortnight can pass without this collection of diminished seventh storms and fanfare attacks being heard? O happy city."

This, I must say, is an illusion. The amateur conductor is an ubiquitous Viennese citizen. Music school orchestras continue to play, the radio has not gone bankrupt, and they all feature Les Préludes as the Big Parade piece on their programs, where they can show some *Gefühl*, and where the cymbalist gets his chance. Still, I insist, Les Préludes has been dead as the ten commandments in gangland—tortured for many years and finally killed by these same amateur conductors and school orchestras. . . . Musicians began to despise The Préludes, music-lovers to turn up their noses at the sepulchral odor issuing from the symphonic poem's mutilated corpse.

With Weingartner came the Great Resurrection. From the opening *pizzicato* to the last exulting climax, the thrills came in a *sempre crescendo*. Thrills issued from the precision of the trumpets in the thirty-second notes, from the mellowness of the horns in the E major melody, from the impulse of the strings, especially as the first violins followed Concertmaster Rosé as one man to a mighty climax. When Liszt wrote his chromatic runs, he evidently meant them. Consequently the interpreter must mean them when executing them. Only then can he hope to drive the idea home.

GIVING BERLIOZ HIS DUE

In Berlioz' Symphonie Fantastique, Weingartner acted as the competent medium in conveying to the Viennese public the eccentricities of Hector Berlioz, who is far less known here than he deserves to be. Berlioz is unconsciously linked with those "other" French composers, César Franck, Debussy and Saint-Saëns. Few indeed stop to think that the Fantastique was composed just two years after Beethoven's death. At that time Wagner was a boy of sixteen, not at all promising, who had composed a sonata for piano and a quartet, both of which now serve as curiosities for their complete lack of evidence of any musical talent. Liszt was eighteen years old and hardly thought of an orchestra. No one spoke of instrumentation as an art. There were certain conventions on how to set a musical composition for orchestra. You gave the tune to the strings and supported it with winds.

The individuality of Berlioz' instrumentation is nothing less than twentieth century. Weingartner went much into detail. His presentation of the none too well-known work was like seeing through a well focused field glass. It seemed as though the music had three dimensions—every instrument stood out in a plastic relief. In the Waltz (second movement) Weingartner brought out an almost Viennese *coquetterie*. The most powerful effect was in the *Adagio* when the dialogue of the two shawms returns in the end. The first shepherd sounds his pipe; his fellow does not answer. The eerie silence over the hillsides at sunset with the distant thunder was so realistic that the audience felt the chill.

Remember that the naïve bullet-casting scene in Weber's Freischütz was already composed in the 1830's. And is it possible that Verdi had never heard the last movement of the Fastastique before he wrote his Macbeth with the ring-around-the-rosy

(*Continued on page 28*)

Bayreuth and Vienna Festival Programs

Strauss Again to Lead Parsifal, Elmendorff to Conduct Meistersinger and Ring at Wagner Shrine—Operatic Cycle for Austrian Weeks

BAYREUTH.—The following program for this year's Wagner Festival Plays has been announced: Parsifal, July 22, August 1, 3, 11, 13 and 23; Meistersinger, July 23 and 31, August 14 and 22; Die Walküre, July 26, August 6 and 17; Siegfried, July 27, August 7 and 18; Götterdämmerung, July 29, August 9 and 20; Memorial Concert, August 4; Rheingold (Ring I), July 25; Rheingold (Ring II), August 5; Rheingold (Ring III), August 16.

Richard Strauss will again conduct Parsifal, while the rest of the operas are to be under the direction of Karl Elmendorff. Practically the same soloists as were heard in 1933 appear again this year.

Admissions to the festival operas are as follows: a series of six performances, comprising Meistersinger, Parsifal and the first or third Ring cycle, 180 Marks; five performances, Parsifal and the second Ring cycle, 150 Marks; one Ring cycle, four nights, 120 Marks; Meistersinger and Parsifal, sixty Marks; Parsifal only, on August 3 or 11, thirty Marks.

The famous collection of Wagner's original manuscripts from the so-called Wahnfried Archive, which was opened to the public for the first time in conjunction with the celebrations of the Wagner anniversary last year, will be shown again during the festival period, from July 22 to August 23.

VIENNA FESTIVAL WEEKS

VIENNA.—The annual Vienna Festival Weeks take place this year from May 27 to June 17, opening the summer season. The State Opera will present operatic works by Wagner, Beethoven, Mozart, Verdi and Krenek, and operas of Richard Strauss are included in the festival program in celebration of the composer's seventieth birthday. The Burgtheater will stage works of Shakespeare, Goethe, Grillparzer, Freytag, Mussolini, Schoenherr Madach, Sassmann and Mell. Concert halls and playhouses have scheduled special performances and there are to be open-air concerts and sport events. On the last day of the Vienna Festival Weeks, the International Film Festival Weeks will commence. These extend from June 16 to July 2.

R. P.

Piccaver Returns to Vienna Opera

VIENNA.—Alfred Piccaver has resumed his activity in the Vienna State Opera after a long silence. His first appearances were as Don José in Carmen and Cavaradossi in Tosca.

A. R.

Russian Opera Company Opens New York Season

Boris Godounoff, Coq d'Or, Khovanstchina Effectively Presented—Scenery and Costumes Prove Especially Colorful

By RUSSELL M. KNERR

A season of Russian opera for New York was opened in the Casino Theatre (formerly the Earl Carroll) on February 1, with Moussorgsky's Boris Godounoff. The splendid modernistic background of the Casino Theatre furnished a fitting frame for a highly tasteful and colorful scenic production one which also proved to be of superior musical quality. The première was attended by an audience including many notables in New York's social and musical world. The reception of the performance was marked by an enthusiasm in keeping with the artistic excellence of the evening.

The company, of which Alexander Basy is general manager and Paul Berthoud associate director, is sponsored by the Art of Musical Russia, Inc. It is under the musical direction of Eugene Plotnikoff, with the American conductor, Alexander Steinert, as associate. The personnel is made up largely of seasoned Russian artists who have been heard in previous New York productions of Slavic operas, but there were also several young American singers in the opening night's cast.

Max Panteleieff, a mature and resourceful artist with a sizable voice, who has often sung the rôle of Boris in New York, won leading honors in this performance. He gave dramatic power and vocal expressiveness to his enactment of the remorseful and conscience-stricken Czar. Ivan Velikanoff portrayed the false Dimitri with ringing tones and youthful ardor. Edwina Eustis, American mezzo-soprano, was a graceful and rich-voiced Marina; Vasily Romakoff, a sonorous and dignified Pimenn; Vechislav Mamonioff, a subtly characterized Shouisky; while Varlaam and Missail, as enacted by Michail Schwetz and Josef Kallini, contributed buffo comedy to the scene in the inn. Marguerite Hawkins, as Xenia, revealed her clear and pleasing soprano voice to advantage, and Devora Nadworney, another American singer, gave an apt character bit as the Innkeeper. Others in the large cast who portrayed their rôles with authentic racial flavor were Elena Shwedova as Feodor, Nadine Fedora as the Nurse, Alexis Tcherkassky as Tschelkalov, Leonid Troitzky as the Simpleton, Vladimir Deloff as a Police Officer, Florent Stonislavsky as a Boyar, and Mr. Tcherkassky and Stefan Kozakevich as two Jesuits.

Mr. Plotnikoff, who has previously appeared both as an operatic and symphonic leader in New York, conducted a fair-sized orchestra with skill, showing intimate knowl-

(*Continued on page 23*)

THE FOLK MUSIC OF MEXICO

Three Main Types of Native Melody Analyzed

By ABEL PLENN

THE importance of a general understanding of Mexico's present-day folk music (which I can barely outline in the reduced space of this article) is not limited to the aid it offers for a comprehension of the country's art music of today and of certain future trends likely to be followed by both the art and folk music. Its significance also lies in the fact that Mexican folk music—the only form of popular culture which still persists on a wide, variform and more or less pure scale throughout the country—is today the people's only clear cultural expression of the Mexican psychological and social conflict, which has been going on since the white man first set foot on this part of the continent over 400 years ago.

Mexican folk music, like the country's ethnic composite, falls into three main divisions: Indian, *mestizo* and *criollo*. The relative importance of each of these divisions can perhaps best be appreciated by noting how each succeeded in liberating itself by turn and in affirming its characteristics. The *criollo* caste, composed of European—mostly Spanish—colonists' descendants, supposed to have no trace of Indian blood in their veins, effected its definite emergence with the country's independence from Spain, in the first decades of the nineteenth century. The *mestizo* caste, which comprises over one half of the country's population, is made up of the descendants of intermarriage between Spaniards and Indians. This caste began to acquire social power during the latter part of the nineteenth century, after the successful fight against the intervention of the French and the latter's placing of Archduke Maximilian on a phantom throne. Finally, in the revolutionary tumult which followed Porfirio Díaz' downfall in 1910, the Indian races of Mexico—who comprise about one-third of the country's total number of inhabitants, and whose psychological pattern and manner of living is the major influence in the life of the more impoverished *mestizos*—made their first transcendental appearance in Mexico's social scheme since the conquest.

A VILLAGE ORCHESTRA
in the State of Oaxaca. (Photo by Márquez; Courtesy of Mexican Ministry of Education.)

Cultural Heritage of the Indian Races

The emergence of the Mexican Indian as a prime factor in the country's social life has barely commenced. The worth of his tremendous cultural heritage, which goes back to the archaic, Mayan, Toltec, Zapotec-Mixtec, and other indigenous cultures that flourished in Mexico centuries before the coming of the white man, has just begun to be recognized. It is not strange that the contemporary composers of Mexico are turning to the Indian's music rather than to that of the other native castes for sources of rhythm, emotion, melody, and even theme. This does not mean that the music of the *mestizo* and the *criollo*—both of which expressions play extremely important rôles in Mexico's historical development as well as in the present-day life of its *pueblos* throughout the country—are being ignored. They are certainly evident as influences in the work of Chávez, Revueltas, Pomar, Huízar, Rólon, and other less-known modern Mexican composers. But creative tendencies in the past few years, especially among the younger Mexican composers, reveal a definite swing to the Indian sources.

Perhaps this logical interest is not only due to the fact that Mexico's Indian-consciousness is a phenomenon—as yet in quite embryonic form—belonging to our time. The younger Mexican composers may easily find in the hard epic quality of Yaqui, Seri, Maya, Tarascan, Otomi, and other Indian music, an expression which is not only close to becoming a definition of the country's innermost dark pulsations, but also a base for a more dynamic music to embody themes of a country and a world undergoing rapid social transformation with which the younger Mexican artists are in accord through racial tradition, social-consciousness, or environment.

Sources of Mexican Music

In 1925 the d'Harcourts found that the pentatonic descending scale (*A, G, E, D, C*) prevails in the Inca music which they studied in Equador, Peru and Bolivia. Investigations carried out in Mexico in recent years reveal the same scale in the music of the Yaqui Indians in the northwestern part of the country, and many factors point to the probability that this scale will be found to predominate in the music of the rest of the indigenous race-blocs throughout Mexico. Studies of native Mexican music have so far been mainly confined to the Yaqui, Huichol, Cora, Tarahumara, Mayo, Seri, Mayan, Otomi, and the Aztec groups of the Puebla Sierra. Among the Seris the *F*-note forms part of their scale, although in certain respects, as will be pointed out later on, Seri music is the most primitive of all.

Mexican Indian musical expression has other traits in common with that of the South American indigenous peoples whose cultural remains date back to the Inca and pre-Inca periods. Not only are many of the same instruments, such as the *ocarina* and *tlapiltzalli* flutes, the *armadillo* shell guitar—an indigenous adaptation of the Spanish instrument—and other native musical instruments, to be encountered in Mexico and South America; the kinship even extends to the same songs and chants. A good example of this phenomenon is The Macaw, a chant which is to be heard among the native inheritors of the Inca tradition in South America, as well as among the Tarascan Indians of the State of Michoacan in the central part of Mexico. The melodic course which this chant follows among the Tarascans is essentially the same as among the South American Indians. The rhythm, however, is more jagged as it is sung by the inhabitants of the bleak South American mountain ranges, whereas in Michoacán it is marked by an undulatory motion which inevitably recalls the more placid atmosphere of the lake region in that state.

As new discoveries by archaeologists and ethnologists establish the fact that definite interchanges of culture took place between Mexico and South America (and certain sections of the United States, for that matter) centuries before the arrival of white men on this continent, this common bond between Mexican and South American indigenous music no longer surprises us. At the same time, in view of this inter-continental cultural tradition, the efforts of Mexican composers to utilize Mexican Indian music acquire a higher significance insofar as they may represent a contribution and stimulus towards the development of a new continental culture without sacrificing the element of "universality" implicit in all true cultures. But this is a question upon which much is being written, and one that can hardly be taken up here.

Two of the most interesting expressions of Mexican Indian music, which also serve to show the extreme differences prevalent in a musical culture often labelled "monotonous" by Occidental hearers, are the songs and dances of the Yaquis and the Seris. The music of the Yaqui Indians, who inhabit the State of Sonora in northwestern Mexico and who are to this day the most warlike of the country's race-blocs, is probably superior to that of the other indigenous groups as far as sheer strength is concerned. Yaqui music has all the parched, cruel aridity of the Sonora desert. At the same time it conserves the determined buoyancy of the old nomad hunting life, thanks to the relative isolation which the Yaquis maintain up to the present time. In the Yaqui Dance of the Deer and the Coyote, the terrific repetition of the same two notes in four different beats produces a kind of hypnosis which originally must have been sought for ritual purposes and which explains how the musicians can go on playing for forty-eight hours with practically no rest.

A FAMOUS MARIACHI GROUP
from the State of Jalisco. (Photo by Márquez; Courtesy of Mexican Ministry of Education.)

Colorful Songs and Dances

In this dance—which, like so many other Mexican Indian pagan festivals, is held under the pretext of celebrating a Roman Catholic holiday—the symbolistic effects obtained by the percussion instruments, rattles, gourds, etc., are admirable. The suspended deer hoofs strapped around the half-naked dancer's waist evoke the fleet deer's pace with each step the dancer takes. Branches crack in the hard rattle of the gourds; and in the more cushioned rattle of the *tenábaris* there is the unmistakable trampling of leaves.

And so the deer moves through the forest. Additional instruments which help round out the dance in which the Man and the Coyote are also chief participants, are the flute and drum, the "scratcher" which produces a *güiro*-like effect, and the water-drum which contributes a unique fluid resonancy to the ensemble. Towards the end, a harp and a violin break into a *mestizo* strain which is related to the Christian holiday supposed to be the reason for the gathering. The essential complexity of this music in which the solo instrument is really monotonous—the value of each instrument being conceived only in relation to the ensemble—is illustrated by the fact that in the space of three weeks employed by a young Mexican composer in listening to the music of the Yaquis who paid a visit to Mexico City two years ago, he managed to copy no less than sixty-four beat variations.

The music of the Seri Indians is perhaps the most interesting in many respects of any Indian music in Mexico. (One hundred seventy-five individuals inhabiting Tiburón Island off Lower California is all that is left of this race-group, whose degeneration is supposedly due to prolonged intra-tribal marriage.) Although the Seri musical scale possesses the additional note of *F*, and some of the Seri songs indicate a remote Oriental influence, the music of this strange people is perhaps the purest example of primitive music to be found anywhere in the country. The profound immensity and freshness of the ocean flows through the music of the Seris. Nearly all their music consists of deep-felt chants to the elements, invoking their aid and favor. Some of the Seri lullabies, in which a complete rhythmic sweep is often achieved with the use of only three notes—for example, *D, G,* and *A*—are among the most delicate lyrics one might hope to find anywhere. The Seri musical instruments are the most primitive imaginable. Their chief instrument is the hunting-bow; this rests on a board supported by an animal skin, which is stretched over a hole dug in the sand. Their main instruments of percussion consist of sea-shells, struck together by twos, or an oar striking the bottom of an overturned rowboat.

Researches into Folk Music

The best example of *mestizo* folk music in Mexico is perhaps the *huapango* song and dance type which is to be found in the Huasteca region embracing sections of the states of Vera Cruz, Hidalgo, Tamaulipas and San Luis Potosí. The name of this type of Mexican folk music comes from the Indian word *huapanco,* which means "on the board" and indicates the original tenor of the dance. It was executed on a wooden floor with no musical accompaniment other than that of the stamping of feet, and the exultant cries of the dancer. These ecstatic Indian cries still break through the new cadenced melody—which is the Andalusian *seguidilla*—in the *huapango* as it is sung and danced today.

In the case of the *huapango* song, the words are sung in Nahua, Totonac, or Spanish; at times the verse is a mixture of Indian and Spanish, as in the *Xochipizahua* (Wedding Flower), sung on bridal occasions throughout the Huasteca region. The curious interweaving of Spanish and Indian sources in *mestizo* folk music is manifest in the *Xochipizahua,* in which the original indigenous melody using the native pentatonic scale is heard throughout.

Adaptations from Spain

I shall never forget how in Agua Blanca, Hidalgo, some rich young voice would suddenly burst out of the frigid night in that high mountainous section carrying the old Spanish-Moorish melody, which would be broken by piercing cries shuttling torturingly between anguish and sheer animal ecstasy. And how, as the singer continued homeward to his little farm or pueblo, the warm smooth Andalusian melody gradually disappeared and only the terrific Indian cries came echoing back from incredible distances. Today it strikes me that this example might be taken as a symbol of much that is slowly taking place in Mexico at the present time. It is perhaps interesting to note that the Mexican composer José Pomar utilized native motifs in his Huapango composition which was played by the Mexican Symphony last year.

Another example of *mestizo* folk music is to be found in the religious music of the groups of *armadillo*-shell guitars, known as *"huehuenches,"* which is to be heard practically all over Mexico, but especially in the Bajío region and in the state of Querétaro where the organization's headquarters is located. Only a bare hint of melody can be found in this music, well fused in the simple rhythms which are almost always of pre-Cortesian origin.

Due to the adaptations which it has undergone, *criollo* music, whose sources are

(*Continued on page* 13)

Los Angeles Union Musicians Facing Employment Quandary

Motion Picture Studios Threaten to Draw Best Players Away from Symphonic Work—Plans for Hollywood Bowl and Next Philharmonic Orchestra Season—Concerts of the Week

LOS ANGELES.—To be or not to be on the gold standard is the question which some twenty to thirty Los Angeles Philharmonic Orchestra members are pondering during these N. R. A. days. The problem amounts to this: By the middle, or at the latest the end of February, no member of the orchestra may hold a motion picture recording studio job. General Johnson's polyphony of job-spreading has resulted in rules whereby a man cannot play a symphony rehearsal in the morning, work in a studio in the afternoon, participate in a symphony concert and then rush back to the Kleig lights. In fact, he may not even work at more than one studio at a time. It is a good rule because a considerable number of deserving local musicians have been reduced to penury and dire poverty, while a small number have made big money. For a player to receive $500 a week for studio work is not uncommon, and some were paid eight and nine hundred dollars, the pay rate never being less than $10 an hour. Musicians especially in demand receive twice as much, and more for particular solo bits. Most favored musicians in the picture studios are, or were, Philharmonic players. Almost every first chair man has been doing studio work. More and more of them have been placed under contract by the studios. These contracts hardly ever guarantee less than $5,000 a year for rather little work in terms of hours (more or less two working days a week), with the proviso that overtime rates go into effect if that quota should be exceeded. The latter is usually the case.

Of course, no orchestra management can compete with such pay offers. Philharmonic first chair men and those at the forward desks average between $80 and $120 a week. The winter season runs twenty-eight weeks; the summer series at the Bowl, at lower rates, only eight weeks. To that may be added a few opera and oratorio performances. Comparative mathematics leave little doubt as to where the gold standard lies.

SITUATION REPORTED ACUTE

This situation has become more acute by the double circumstance that all Philharmonic Orchestra contracts expire the end of April, when the deficit guarantee pledged by W. A. Clark Jr., likewise comes to a termination. While there is good reason to believe in a continuance of orchestral activities under semi-civic auspices, yet no tangible assurances have been given. Even those Philharmonic Orchestra members who have no cinema studio jobs, who dislike that kind of music factory work or who are teaching and prefer activities of higher standards, live in a state of uncertainty which is not exactly beneficial to the general spirit of the organization.

In any case, it will not be surprising to find at least twenty of the best Philharmonic Orchestra men turning their ear—or rather their hands—for good in the direction of the Hollywood gold standard. Some of them will not be replaced easily.

Categoric warning must, however be added by the Musical Courier correspondent, to the effect that it would be extremely unwise for Eastern performers to come here in the hope of filling these Philharmonic Orchestra vacancies. Taken for granted that there will be a Philharmonic Orchestra, the local union is extremely loath to permit importations.

A feeler of definite concert activity could be detected, also coming from Hollywood, when the Bowl Association through President A. B. Ruddock asked the Philharmonic Orchestra personnel for an estimate of minimum rates during a proposed 1934 summer series of Symphonies under the Stars. A prominent Philharmonist stated that the association does not wish to sign for salaries more than half the customary amount, additional compensation depending on the final accounting.

SYMPHONIC PROGRAMS DELIGHT

In the midst of all this guessing one man remains imperturbable, Otto Klemperer. He is vitally interested in the orchestra and its worth to the community, but his chief concern is the making of music and that he did in superlative fashion during the eighth symphony pair, commencing with a Gluck Chaconne, new here. Bloch's tone poems Winter and Spring had not been heard since 1922 and proved demonstrations of impressionistic baton painting. With facility the German *maestro* then turned Finnish by way of the first Sibelius symphony. Cordial success was won also by Nina Koshetz in the Letter Scene from Tschaikowsky's Eugen Onegin.

Klemperer, by the way, has received a cable offering him a commanding opera and symphony contract on behalf of the Soviet Government for the next music year.

WEINRICH IN RECITAL

Sponsored by the local organists chapter, Carl Weinrich made a guest appearance at the console of the Immanuel Presbyterian Church. He impressed professional hearers not only by sheer smoothness of manual technic and transitions, but his effects of registration proved doubly subtle and imaginative. Mr. Weinrich managed to express a degree of subjective feeling, difficult to obtain on so impersonal a type of tonal medium as the organ. He gave an uncommon program consisting of Barnes, Honegger, Ducasse, Karg-Elert and Bach items.

Warmly musical and technically clear piano playing was evinced by Edith Knox, who together with Bonnie Emerie Zobelin, delightful soprano, gave a benefit recital for the Friday Morning Club benefit fund. Miss Zobelin featured French and English songs by Charles T. Ferry of Los Angeles, writings of fine fluency and personality. Frances Bates shared honors as the accompanist.

B. D. U.

Philadelphia Orchestra Led by Dobrowen

Stokowski on Six Weeks' Vacation—Josef Hofmann Heard as Soloist

PHILDAELPHIA.—The Philadelphia Orchestra concerts of January 26, 27 and 29 marked the return of Issay Dobrowen, conductor of the San Francisco Symphony Orchestra, as guest conductor of the Philadelphia Orchestra for a period of six weeks, during the absence of Leopold Stokowski.

Mr. Dobrowen was cordially received. The program which he presented included several favorites of the orchestral repertoire—Beethoven's Leonore Overture No. 3, Schubert's Unfinished Symphony, and the Fire Bird Suite by Stravinsky. The first two had good readings, although the tempi in numerous places were debatable. To the Fire Bird Suite, however, Mr. Dobrowen gave one of the most convincing interpretations possible, bringing out the contrasting atmosphere of each movement. The conductor was warmly applauded at the close.

HOFMANN A SUPERB SOLOIST

A feature of especial interest to Philadelphia was the appearance of Josef Hofmann as soloist, playing the Schumann concerto in A minor, for piano and orchestra. As head of the Curtis Institute of Music, Hofmann is a prominent figure here, aside from his world-wide reputation as pianist, hence the interest was twofold. His marvelous pianistic artistry is so universally acknowledged as to need no comment, but the magnificent performance which he gave at these concerts demands the repetition of all the superlatives, both as to technic, interpretation, mastery, and ease. The audience recalled him from eight to a dozen times.

M. M. C.

Rodzinski Offers Modern Works In Cleveland Symphonic Programs

Scriabin, Sibelius and Stravinsky Compositions Make Interesting List—Carpenter's Skyscrapers Introduced—Myra Hess Gives Recital

CLEVELAND, O.—Artur Rodzinski bade his listeners follow him into the realm of contemporary modernism in the thirteenth pair of symphony concerts. Curiously enough, we found three "S's" represented; to wit: Scriabin, Sibelius and Stravinsky—worlds removed from the three "B's" of musical renown. The Divine Poem of Scriabin, heard for the first time in Cleveland, at the hands of our conductor received a painstaking and lofty interpretation. Molded into a more concise form of three movements it would be more easily digestible. In its present huge mass it taxed our capacity for its appreciation. It was preceded, however, by an exquisite performance of Wagner's Lohengrin Prelude. Stravinsky's Fire Bird Suite was enchantingly played.

The Sibelius violin concerto was given a finely wrought, beautifully shaded performance by the dependable concertmaster, Josef Fuchs. This marked his ninth appearance with the orchestra, and no doubt was left as to his popularity by the ovation accorded him.

In his fourteenth pair of concerts on January 25 and 27, Dr. Rodzinski reverted to the Beethoven Egmont Overture and the Brahms fourth. It would probably demand every adjective in the vocabulary previously applied to Rodzinski's musical gifts and powers to describe the reading lavished upon the Brahms score. After intermission came an exquisite performance of Debussy's Clouds and Festivals, while the last number was given over to the skyscraper ballet music of modern American life by John Alden Carpenter, which was received in hilariously genial mood by the audience.

MYRA HESS HAILED IN RECITAL

The Cleveland Concert Course, under the management of Mrs. Emil Brudno, is to be praised for offering to the throngs of music-lovers who filled Public Music Hall to near capacity, their first opportunity to admire Myra Hess in a piano recital. Her previous appearances here have been as soloist with the orchestra and string quartet. Her ultra-refined lyricism and tonal beauty were admirably brought forth in a severely classical program. The nobility of her art was clearly demonstrated in the French suite No. 5 (Bach), the marvelous execution of the Beethoven op. 110, and a Brahms group, while the closing Ravel numbers were charming in their effervescence. Encores upon encores were demanded and graciously granted.

Leo Reisman's jazz orchestra was the background for the entrance of the jazz king, George Gershwin, who also appeared here for the first time. A fashionable capacity audience, recruited largely from symphony nights, filled the large Public Music Hall, overflowing to standing room, to hear the Rhapsody in Blue. James Melton, his assisting artist, pleased every one by his finely styled singing of popular songs.

MUSEUM HOLDS BACH EXHIBIT

In connection with the presentation of the entire organ works of Johann Sebastian Bach by Arthur Quimby and Melville Smith alternately, the museum exhibits many first editions and manuscript photostats of the Leipsic cantor's music. These have been loaned by Albert Riemenschneider, director of Baldwin Wallace College. Recently Mr. Riemenschneider spoke before the Northern Ohio chapter of the American Guild of Organists on The Cycles of Bach Appreciation.

R. H. W.

Alfredo Gandolfi Weds Alice Kurkjian

Alfredo Gandolfi, baritone of the Metropolitan Opera Association, and Alice Kurkjian, daughter of Mr. and Mrs. Vahan Kurkjian, were married on February 3 at St. Clare's Church, New York. Miss Kurkjian, whose father is an attorney, was a soloist in two operatic concerts given last summer at the Lewisohn Stadium. Mr. Gandolfi began his operatic career in Italy, and sang in this country with various minor organizations for several years before joining the Metropolitan, where he made his début on October 28, 1929, as the Sergeant in Manon Lescaut. His repertoire includes rôles in Italian, French, German and English. In recent seasons he has sung in the summer opera at Ravinia and in the fall in San Francisco.

Pius X School Choir to Give Benefit

The choir of the Pius X School of Liturgical Music of the College of the Sacred Heart, will give a concert at Town Hall, New York, on March 11. The concert is under the auspices of the International Federation of Catholic Alumnae for the benefit of a scholarship fund. Gertrude Skelly heads the committee arranging the details.

Martinelli and Mrs. Thaw Honor John Charles Thomas

Giovanni Martinelli and Mrs. Lawrence Copley Thaw gave a midnight supper on February 3 at the New York home of Mrs. Thaw, honoring John Charles Thomas. About seventy-five guests were present, including many members of the Metropolitan Opera Company. Before the supper, Mr. Martinelli and Mr. Thomas joined in the duet from La Forza del Destino, and numbers were sung by Gladys Swarthout, Frank Chapman, Nino Martini, Virgilio Lazzari, Frederick Jagel, Mr. Martinelli and Mr. Thomas. Their accompaniments were played on an accordion.

At the request of Mrs. Thaw, Mr. Martinelli made a short speech, welcoming Mr. Thomas into the Metropolitan Opera Company.

Hampton with San Carlo Opera

Hope Hampton, scheduled to sing two performances of Manon and La Boheme with the Boston Opera Company during the week of February 5, has been engaged to appear with the San Carlo Opera Company, and will make her first appearance with this company on February 15, in Newark, N. J., in the rôle of Manon. Thereafter she will be heard regularly with this company.

Final Concert in Musicians' Emergency Fund Series

The final concert in the series which Walter Damrosch is presenting at Madison Square Garden for the benefit of the Musicians' Emergency Fund will be held this evening (February 10). The soloists are Ossip Gabrilowitsch, John McCormack and Mr. Damrosch. Damrosch and Gabrilowitsch will alternate as conductor and solo pianist.

This is Damrosch's first appearance as soloist with orchestra, and he has chosen to play César Franck's Variations for piano and orchestra, with Gabrilowitsch directing the orchestra. Gabrilowitsch will play the piano portion of Schumann's concerto in A minor, with Damrosch conducting. McCormack is to sing the recitative and air from Mount of Olives by Beethoven.

Philharmonic Society Campaign Bringing Results

The campaign to raise $500,000 for the Philharmonic-Symphony Society's fund to assure the continuation of this orchestra's series of concerts for the next three years, has gained impetus through the announcement that $61,500 had been subscribed by various members of the board of directors of the society.

This announcement was made at a recent luncheon given at the Recess Club, New York, by Marshall Field, chairman of the men's division of the campaign committee. This luncheon was given for the purpose of organizing the men's executive committee which is to function under Mr. Field's direction.

In addition to this amount over 6,000 answers and nearly $11,000 have been received in response to the appeals over the radio by Harry Harkness Flagler and Mrs. Vincent Astor, making a grand total of $72,500 to start the campaign on its way.

Eisler Joins N. Y. School of Vocal Art

Paul Eisler, for twenty-one years associated with the Metropolitan Opera Company and known as a symphonic and operatic conductor, has joined the staff of the New York School of Vocal Art and is conducting tomorrow (February 11) the broadcast of Tannhäuser over WOR, presented during the weekly opera hour given by the New York Opera Association. Mr. Eisler will give private and class lessons at the New York School of Vocal Art in all branches of grand and light opera repertoire.

Spalding to Play Under Kindler Tomorrow

Albert Spalding, American violinist, is the soloist with the National Symphony Orchestra of Washington, D. C. (Hans Kindler, conductor) for their "pop" concert of tomorrow afternoon (February 11). Mr. Spalding's principal number is Mozart's concerto in D for violin and orchestra. For the children's concert of this morning, Mr. Kindler has arranged a program illustrating a discussion of dance forms through the ages.

Persinger in Recital February 11

Louis Persinger, violinist, is to be heard in recital tomorrow evening (February 11) in the Straus Auditorium of the Educational Alliance, New York. His program lists the Mozart concerto in A major, the Bach Chaconne (for violin alone), Tartini's Fugue in A major, Beethoven's Romance in F major and numbers by Leclair, Monsigny, Bloch, Ysave, Scarlatescu and Smetana. Dorothy Wagner will be at the piano for Mr. Persinger.

Gerard Hekking's Engagements

Gerard Hekking, cellist, played on January 24, with the orchestra of Utrecht, Holland, under the direction of Man Goudoever. In February Mr. Hekking tours Holland, playing two concerts over the radio, five recitals, and a number of engagements conducting various Dutch orchestras.

IN NEXT WEEK'S ISSUE

THE ONLY HOPE FOR OPERA

By CHARLES HENRY MELTZER

Sevitzky Leads Novelty with Boston People's Orchestra

Arthur Shepherd's Horizons Given Local Première in Brilliant Concert—Jeritza and Spalding in Joint Recital—Orloff Plays Chopin —Fiedler Presents Second Morning Varieties Program

BOSTON.—Arthur Shepherd's Horizons was played for the first time in Boston at a concert of the People's Symphony Orchestra, led by Fabien Sevitzky, on January 28 at Jordon Hall. Mr. Shepherd's musical delineation of certain aspects of the Western scene was received with enthusiasm by a large audience, which contained many prominent musicians, and which extended an especially cordial greeting to the composer, who had come to Boston to hear his work played.

The brilliant orchestration of the work, its sweeping climaxes, and its quality of nostalgia were admirably presented in the interpretation of Mr. Sevitzky, who had the assistance of a group of players whom he has spurred, in half a season, from dullness to enthusiasm in their work. It is safe to say that at no previous time in the history of the People's Symphony Orchestra would that organization have been capable of giving even a passable presentation of so difficult a score as Horizons. Mr. Sevitzky is thus already making good on many of his pre-season promises, which were regarded with suspicion by sceptical musicians here.

The quality of the orchestra and the interpretative powers of the conductor were similarly pronounced in the two other numbers on the program—the Wagner Meistersinger prelude and the Tschaikowsky Pathetic Symphony. The choice of tempi for the prelude was most happy. The symphony had not a routine moment; Mr. Sevitzky had for the time become one with the score. The applause of the audience (applause so great that the conductor had to make a curtain speech) was another indication that now, for the first time in its history, the People's Symphony Orchestra and its conductor are the media for presenting stimulating music in exciting fashion.

JERITZA AND SPALDING SHARE HONORS

The fourth program of the Boston Morning Musicales at the Statler on January 21 was divided between Maria Jeritza and Albert Spalding, who gave an engrossing concert. Mme. Jeritza, whose most recent appearances here have been in opera, revealed once more her exceptional abilities as a concert singer. Her only operatic aria was Suicidio from La Gioconda. For the rest she sang five well-chosen German lieder, two songs in French and two in English.

In these numbers Mme. Jeritza was a persuasive interpreter and, on the whole, an alert musician. Without resorting to operalike distortions she was able to give a vital presentation of a song like Schumann's Widmung, a poetic version of Strauss' Allerseelen. In French she was equally successful, maintaining beautifully the atmosphere of Debussy's Beau Soir.

Mr. Spalding's characteristic qualities—uncommon musicianship, sensitive phrasing, delicate graces of style—were abundantly apparent in his presentation of old numbers by Veracini, Bach, and Corelli. These virtues did not abandon him in even such displayful stuff as Saint-Saëns' Rondo Capriccioso. Throughout his part of the program the watching listener marvelled at the deft application of his bow-arm to the musical matter at hand.

The audiences at these musicales are ordinarily a cool assemblage, but on this occasion they were exceptionally warm throughout a long program.

ORLOFF PLAYS CHOPIN

Nikolai Orloff gave an all-Chopin program at Jordon Hall on January 27. The distinguished Russian pianist, who has steadily built up an excellent following in Boston, was greeted by a large and enthusiastic audience which was figuratively entranced by Orloff's witchery at the keyboard. Boston had not been especially familiar with Orloff as a Chopin pianist, and so his listeners were doubly thrilled by the beauty of his playing in such numbers as the F major Ballade and the Berceuse. His performance of the dozen etudes of opus 25 was masterly in precision, poetic in effect. Other numbers on the program were two polonaises, two mazurkas, four preludes, the F-sharp major impromptu and the B-flat minor scherzo.

FIEDLER PRESENTS MORNING VARIETIES

Arthur Fiedler, as master of ceremonies and orchestral conductor, presented the second of the Morning Varieties at Symphony Hall on January 27. Again a huge audience filled the auditorium for this "show," which was a combination of children's concert and movie-vaudeville entertainment in excellent taste. Strictly musical in their appeal were numbers from Delibes, Haydn, and Mendelssohn, with Boston Symphony Orchestra men under Mr. Fiedler's baton. In the Saint-Saëns' Animals' Carnival, the soloists were A. Vondrak, double-bass, J. Langendoen, cello, and Jesus Maria Sanroma, piano. Hans Wiener gave a dance impression of Golliwog's Cakewalk by Debussy, and presented himself and his group in a dance-play, The Enchanted Forest, with music from the Slavonic Dances of Dvorak. Magic with Music, A. H. Stafford supplying the trickery, and a Mickey Mouse cartoon completed a delightful entertainment.

Marguerite Sylva, soprano, was heard in an intimate song recital in costume at the Copley Plaza Hotel on February 1, under the auspices of the Charlotte Cushman Club, of which Mrs. Malcolm Bradley French is president. A running comment, fresh and humorous, described the various songs, which included music of Saint-Saëns, Trunk, Fauré, Schubert, Max d' Ollone, Elsa Leon, Fritz Bruch, Kathleen Lockhart Manning, Bizet, and Spanish numbers. Corinne Wolersen was the accompanist. A large and fashionable audience applauded the singer heartily.

SCHOOL NOTES

The Mary C. Morrison scholarship has been established at the New England Conservatory of Music, to be used in helping parents toward the musical education of gifted children. . . . A new solfeggio course for children, a course in Hymnology under Richard G. Appel, and a second course in history of education under Francis L. Strickland are announced for the second semester of the Conservatory, beginning February 8.

Phyllis Townsend, soprano, and Alice Barden Wellcome, mezzo-soprano, accompanied by Edwin Biltcliffe; and Kendall Bell, clarinetist, accompanied by William Peterson, shared a program at the Longy School on January 23. A week later, on the 30th, Corinne Paine, soprano, accompanied by Barbara Whitman, and Ruth Masters, pianist, gave the concert.

M. S.

Detroit Symphony Orchestra Gives Italian Program Under Victor Kolar

Works of Respighi and Castelnuovo-Tedesco Featured—Local Soloists Appear—Chicago Opera Company Opens Four Weeks' Season

DETROIT, MICH.—The program of the Detroit Symphony Orchestra in Orchestra Hall on January 25 and 26, led by Victor Kolar, associate director, was devoted to the Italian school. It once again gave Ilya Schkolnik, first violinist, ample opportunity to display his talent in the Castelnuovo-Tedesco concerto, which he played so successfully recently for Pro Musica. In the second part of the program we heard Respighi's brilliant Church Windows. The concert opened with Sinigaglia's overture Le Baruffe Chiozzotte.

The Detroit "pop" concert at Orchestra Hall on January 27 had as soloist Marion Martin, staff pianist of radio station WWJ, who, apart from being a popular artist, drew one of the largest audiences of the season due to the public's curiosity to view the heard but unseen. Miss Martin acquitted herself favorably in Rachmaninoff's first concerto in F minor which cemented her friendship with the audience. The other numbers on the program were John B. Martin's orchestration of Rubinstein's etude in C major, Vaughan Williams' Norfolk Rhapsody, Mozart's Seraglio Overture and as an encore the Tannhäuser overture.

The Chicago Opera Company has moved into the Wilson Theatre here for a four-weeks' stay with an announced nightly change of performance. Its casts consist of a long list of tried and true artists, with Albert Baccolini acting as director of the orchestra. The first performance was Puccini's La Boheme on January 28. The chorus, accustomed to singing in larger auditoriums, gave full vent to its vocal powers which were not as pleasant as they might have been. The rôles of Mimi and Rodolfo were effectively sung by Annunciata Garrotto, a young American who possesses a sweet soprano voice, and Lawrence Power, who did his part handsomely. Both Miss Garrotto and Mr. Power deserve to be heralded as artists of the first rank.

Verdi's Aida was the second morsel of the Chicago Opera's repertoire which calls for lavish scenery and a large chorus, both of which were sadly missing. The ballet, supposed to be the highlight in the opera, was meagre indeed. The principals so far have done nice work and Della Samoiloff as Aida delivered her rôle to a nicety. Edward Ransome was Rhadames, The balance of the week's operas were Faust, Cavalleria and Pagliacci, Madam Butterfly, La Forza del Destino, Hänsel and Gretel and Trovatore.

R. C. B.

Eddy Opens Series in Portland, Me.

Baritone Is First Artist to Be Heard in Concerts Sponsored by Teachers' Association

PORTLAND, ME.—The Portland Music Teachers' Association is sponsoring a course of concerts, under the management of the president, Alfred Brinkler. Nelson Eddy, baritone, was the artist chosen for the first concert, when an appreciative audience welcomed his second appearance here. He presented a varied and charming program of German, French, Russian, Italian and English songs. Theodore Paxson, Mr. Eddy's accompanist, contributed several piano soli.

Alfred Brinkler, organist of St. Luke's Cathedral, has been giving a series of Sunday afternoon organ recitals, occasionally playing some of his own compositions, which were much enjoyed. Among those assisting were The Polyphonic Society (a choral group), and the soloists Evelyn Carroll, contralto; Isabelle Jones, soprano; Katherine Hatch, cellist; Stella Brewster, violinist; Beatrice Brinkler, contralto, and Gladys Cook, soprano.

GERSHWIN PROGRAM HEARD

George Gershwin and his company of talented musicians gave a brilliant concert in City Hall recently. The Reisman Symphonic Orchestra did splendid work, under the direction of Charles Previn. The program was made up of compositions of Mr. Gershwin, who was at the piano for combined work with the orchestra. James Melton, tenor, was the soloist, and received an ovation from the enthusiastic audience.

The Marston Club of Portland entertained the Ethelbert Nevin Club of Sanford on a recent Monday evening. The program was arranged by Cora Richmond and Mrs. Gerald Clifford, president of the Marston Club. Eight selected voices, from the Ethelbert Nevin Club, were heard in choral numbers. The solo parts were taken by Agnes Skillin, soprano, and the violin obbligatos played by Sylvia Rowell and Hazel Perkins. Florence Smith was the accompanist. Numbers were also given by an instrumental trio from the Marston Club, consisting of Frances Woodbury, violin; Katherine Hatch, cello, and Ocy Downs, piano. The president of the Ethelbert Nevin Club, Mrs. Plummer, was present.

S. R.

Sarah Peck More Pupils Active

Norma Allen Haine, contralto and artist pupil of Sarah Peck More, has had five engagements as soloist, beginning with the Center Church Women's Club, Hartford, Conn., and the Wethersfield, Conn., Child Welfare Club, and followed by the Hartford Musical Club, at which she sang appropriate Christmas songs by Harker, Head and Burleigh. She was also soloist at the organ recital in the Protestant Episcopal church of Middletown, Conn., and, with Etta Barden-Hibler, soprano and pianist, also a student of Mrs. More, appeared before Rau Locke Post, Hartford, on January 25. Ellenor Cook, another artist pupil of Mrs. More, sang almost daily on a tour embracing Ohio, Kentucky, Tennessee and Illinois. She played a week's engagement during Christmas time at Chateau Frontenac, Quebec, Can.

Westminster Choir Broadcasts

The Dance Song by Peter Cornelius, a choral work introduced to America by the Westminster Choir, was featured by the choir over an NBC-WJZ network on January 31. The half-hour broadcast also included Bach's Benedictus Qui Venit, The Sleigh by Kountz, a Lullaby in E flat by Cyril Scott, The Swan by Saint-Saëns and Hallowed Be Thy Name, Hallelujah! by Andrews. Dr. John Finley Williamson is the conductor of the choir.

Lotte Lehmann Offers Havana Concerts

Emilio Puyans, Native Flutist, Hailed in Recital—Symphony Orchestra Presents Novelty by Ravel

HAVANA, CUBA.—The change in the government of our country which occurred during the past months has brought not only peace into every home but also influenced our musical life. For the month of January was one of the great artistic achievements for Sociedad Pro Arte Musical here.

Lotte Lehmann is a great artist. She offered two concerts on January 22 and 25. A dramatic soprano with firm low notes and high notes full and round, she also possesses a velvety and delicious tone of voice and pure schooling. An artist of a highly sensitive temperament, she sings with exquisite taste. Erno Balogh, the accompanist, greatly contributed to her success.

Emilio Puyans, Cuban flutist, triumphed in his recital. The program which he executed revealed the personality of the artist and the distinction of his pure and elegant schooling. He opened with the *allegro* of Mozart's concerto in D; the scherzo by Widor offered him opportunity to show his virtuosity. An interesting number was Andante Cantabile and Presto by the violinist, composer and conductor Georges Enesco. Mrs. Laura Rayneri de Alonso, one of the first Cuban pianists, an excellent teacher, president of Pro Arte Musical, and Mr. Puyans' accompanist, shared worthily the applause which the public gave to both performers.

The Havana Symphony Orchestra, conducted by Prof. Gonzalo Roig, gave its monthly concert on the 28. Beethoven's Eroica Symphony was admirably performed by the orchestra and for the first time in Cuba the highly inspired Spanish Rhapsody by Ravel was heard.

N. R. S.

Rodzinski and Bonelli Featured in Cadillac Concert

The eighth in the series of weekly concerts by the Cadillac Symphony Orchestra broadcast over WJZ and a country-wide chain on February 4, had Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, as guest leader, and Richard Bonelli, baritone of the Metropolitan Opera as soloist. Dr. Rodzinski, with the opening bars of the Bartered Bride overture by Smetana, revealed himself as a leader of brilliantly dynamic qualities. He also conducted Fêtes by Debussy and the Dance of the Princesses and that of Kastchei from Stravinsky's Fire Bird with tonal lustre and vivid, graphic power; and in the second half of the concert gave inimitably rhythmic readings of Johann Strauss' Perpetuum Mobile and Tales from the Vienna Woods, the latter work in his own highly effective orchestral version.

Mr. Bonelli sang Eri Tu from Verdi's Masked Ball with splendid sonority and expressiveness, meeting the dramatic demands of this aria with distinguished skill. He later contributed the nostalgic Tanzlied from Korngold's Die tote Stadt and the Prologue to Pagliacci, winning his listeners especially with his dramatic performance of the latter number. The orchestra for these two works was conducted by Nathaniel Shilkret. The American baritone returned, after warm applause from the studio audience, to give an encore, Colette, with piano accompaniment.

R. K.

Richard Crooks to Sing in Bach Mass

Richard Crooks has been engaged by the Boston Symphony Orchestra to sing the Bach B minor Mass under Serge Koussevitzky on March 18. The performance will be for the Pension Fund of the orchestra. On March 6 the Metropolitan tenor will give a recital in Buffalo, N. Y.

Immediately after singing engagements in the states of New York, Ohio, Illinois and Wisconsin the first part of April, Mr. Crooks will go south for a recital on the Civic Concert Course in Greensboro, N. C., on April 12 before returning to New York for his interrupted Firestone broadcasts.

Edna Weese and Antonio Lora in Joint Recitals

Edna Weese, soprano, and Antonio Lora, composer-pianist, gave a joint recital in the auditorium of the First Reformed Church, Brooklyn, N. Y., on February 8. Today (February 10) Miss Weese will sing a group of Mr. Lora's songs at the MacDowell Club's American Composers Concert. Mr. Lora's trio is being performed on the same program.

February Programs of Henri Deering

Henri Deering, pianist, who broadcasts over an NBC-WJZ network every Monday evening, featured compositions of Brahms in the February 5 program. On February 12 he will play the French suite No. 5, G major of Bach; 19, Rigaudon, Forlane and Toccata of Ravel, and 26, a Chopin nocturne and scherzo.

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GOETA LJUNGBERG

ACHIEVES TRIUMPH IN THE REVIVAL OF SALOME

Metropolitan Opera, January 14, 1934

●

TWENTY MINUTES OF CURTAIN CALLS

amid enthusiastic and genuine applause followed to the end of the performance. Many times Mme. Ljungberg appeared alone to be greeted by cheers and shouts of 'Brava'.

Olin Downes, New York Times, Jan. 15, 1934

She had an unquestionable success with her audience and together with her associates was called before the curtain many times after the opera.

Wm. J. Henderson, New York Eve. Sun, Jan. 15, 1934

A fine performance of Salome. The temptation of Jokanaan was impelling, the dance of the seven veils was truly Oriental and in the scene over the head of the prophet on the charger she was great.

Charles Pike Sawyer, New York Post, Jan. 15, 1934

To be sure there was continuous clapping with many recalls for all the principals, and after that fifteen or twenty for Goeta Ljungberg alone. But it wasn't just that. Everybody seemed loath to move. The drama had been so intense, it still hung about them.

Henriette Weber, New York Journal, January 15, 1934

Goeta Ljungberg, saddled with the necessity of dancing, instead of passing this seven veils business to a double, took the neatest way out of the difficulty. She didn't dance, but suggested, in an admirably erotic passage, all the sensuality implicit in the Wilde-Strauss conception. There was no mincing here, and little prudery.

New York Telegraph, January 16, 1934

Musically, the title role is as unsingable as ever, yet Goeta Ljungberg performed marvels of vocalization as last evening's Salome. Her singing was faultless and vocally it was the feature of the performance.

Philadelphia Public Ledger, January 24, 1934

RENEWS SUCCESS IN WALKÜRE

She sang exceptionally last night as regards quality and pitch. There was admirable plasticity, for in this role Mme. Ljungberg is both personable and heroic without heaviness—a real Wagnerian heroine and a figure of Nordic legend.

New York Times, December 30, 1933

The special discriminating sense of beauty that this occasion demanded seemed especially the property of Goeta Ljungberg who again this year sings Sieglinde.

New York Wall Street Journal, January 3, 1934

Goeta Ljungberg has never been in better voice; her rich deep tones suited fully the music, and she was graceful and good to look at.

Chas. Pike Sawyer, New York Post, December 30, 1933

Goeta Ljungberg, who is one of the most fascinating interpreters of Wagnerian heroines of this generation, was a splendid Sieglinde whose opulent voice and frank acting made the role intensely effective.

New York Journal, December 30, 1930

Ljungberg as Sieglinde was in excellent voice.

New York Journal of Commerce, December 30, 1933

Mme. Ljungberg, a bewitching and gloriously vocal Sieglinde.

New York Mirror, Dec. 30, 1933

Mme. Ljungberg was magnificent.

Philadelphia Public Ledger, January 3, 1934

Goeta Ljungberg as Brünnhilde repeated her success achieved last year in the same part. She brings to the role a vocal equipment admirably adapted in volume and quality for the heroic and tender ranges of the difficult part.

Philadelphia Record, January 3, 1934

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Recitals and Symphony Concerts Enliven Music Year in Capital

Iturbi Gives Brilliant Program—Gabrilowitsch Scores as Soloist with National Orchestra under Kindler

WASHINGTON, D. C.—A packed Constitution Hall on January 21 was the response to the announcement that José Iturbi was to be heard in recital. That he is one of the most skilled of present-day pianists was evidenced in his elaborate program. The opening number was Andante (favori) (Beethoven), followed by Schumann's sonata in G minor, and with Chopin's Valse brillante, Fantasie-Impromptu and Scherzo, B flat minor, the first group of the program was concluded. The second group opened with Brahms' intermezzi in E flat minor and C major and Rhapsodie in G minor, followed by Ernest Brooks' Tableaux. Iturbi's superb playing and the fulfillment of the required elements in all the numbers delighted the crowd.

GABRILOWITSCH WITH NATIONAL ORCHESTRA

At the twentieth symphony concert on January 18, before a large audience in Constitution Hall, Ossip Gabrilowitsch appeared as soloist, playing the Brahms concerto in B flat with the National Symphony Orchestra (Hans Kindler, conductor).

Aside from Gabrilowitsch's exquisite playing of the concerto, the absolute precision of the orchestra in its accompaniment added to its charm. The seldom played Mozart G major symphony was the opening number. While played well under Kindler's baton, the symphony is not of the calibre of the G minor and Jupiter symphonies. The Polovetzkian Dances from Prince Igor (Borodin) were included. The orchestra's best performance was in the playing of Gymnopedies 1 and 2 (Satie-Debussy).

SHAN-KAR IN DANCES

The dances and music of India were interpreted by Uday Shan-Kar, his company of dancers and musicians before a capacity audience at Constitution Hall on January 17. The performance of Hindu art proved entertaining and interesting from the standpoint of a novelty—something different and much apart from offerings expected on the concert stage. Shan-Kar in his solo performances reveals himself as an artist.

EVENT FOR STUDENTS

Dr. E. N. C. Barnes, director of music in the public school system of the District of Columbia, is responsible for our school children's interest in attending symphony concerts.

The gradual increase in the size of the youthful audience at the several concerts given by the National Symphony Orchestra, is evidence of their desire to learn the classics and the symphonies, the elements of which are discussed in an educational manner by Dr. Kindler. At the Students' Concert of the National Symphony Orchestra in Central High School Auditorium on January 13, How a Symphony Is Built was the title of the informal talk by Dr. Kindler, who first illustrated the important passages of certain symphonies and then conducted in complete form the first movements of the suite Cephale et Procris (Grétry-Mottl) and symphony in G minor (Mozart), the second movement of the Italian Symphony (Mendelssohn) and Borghild's Dream from Sigurd Jorsalfar (Grieg).

Some More Unusual Instruments was the subject of a lecture by Sophocles Papas, who also played and demonstrated the extent of fretted instruments. The Chopin C minor Prelude and Mertz Fantasy were his guitar soli.

A treat was the playing by eight-year-old Stanley Milton Weiner, of the Scene de Ballet (de Beriot) with the National Symphony Orchestra. The young artist's accurate interpretation and maturity in tone point to a promising future.

KREISLER PLAYS

In Constitution Hall on January 16, Fritz Kreisler appeared in recital. The opening number was the Grieg sonata in C minor, which offered an opportunity of hearing Kreisler's accompanist, Carl Lamson. The second item was the Bach Chaconne (for violin alone). The third group consisted of eight short compositions, including Paganini's A minor and B minor caprices. In response to applause, Kreisler played several short encores. G. S.

Petri Sails for European Tour

Egon Petri, Dutch pianist, has concluded the series of broadcasts which he has been presenting over an NBC network, as assisting artist with the NBC Symphony Orchestra (Frank Black, conductor), and lately as solo recitalist. The final program, which took place on January 31, was made up of compositions by Liszt. Mr. Petri left immediately after this for a European tour. He returns to this country in the spring to join the faculty of the Malkin Conservatory of Music in Boston. Some of the concert engagements he fulfilled recently in the United States were in Kansas City, Mo., Bloomington, Ind., Quincy, Ill., Saint Paul, Minn., Baltimore, Md., and Gulfport, Miss.

Novaes Flies to Fulfill Engagements

Guiomar Novaes, Brazilian pianist, has been forced to employ airplane facilities as a means of travel to enable her to fulfill her active schedule. On January 15 Miss Novaes flew from New York City to Syracuse, N. Y., where she gave a concert; from Syracuse she proceeded by plane to Oberlin, O., playing there on January 16. From Oberlin she was called back to New York to play the following day for the Schola Cantorum in place of Walter Gieseking, whose boat had been delayed. Taking the night plane from Cleveland, Miss Novaes arrived in New York for this appearance. The next day (January 18) she flew again to Syracuse, going from there by automobile to Utica for a concert. She then took the air route to Oklahoma City, Okla., to play there on January 25. Subsequent engagements have been January 28, Chicago, 31, Milwaukee, Wisc., and February 1, Louisville, Ky.

Persinger, Barrère, Siloti Heard Jointly

On February 2 Louis Persinger, Georges Barrère and Alexander Siloti, assisted by the orchestra of the Juilliard School of Music, presented the second program on the Juilliard School of Music's course of six orchestral concerts illustrating the literature of the concerto. Mr. Persinger played the Beethoven concerto for violin; Mr. Barrère, the Mozart concerto for flute; Mr. Siloti, Liszt's Totentanz, for piano and orchestra.

Noréna Judges Ski Tournament

Eidé Noréna, Norwegian soprano of the Metropolitan Opera, recently was invited to act as one of the judges in the New York State Championship Ski Tournament held by the Norsemen Ski Club of New York. Mme. Noréna is considered one of the best women ski-jumpers in Norway. During her girlhood days she competed in many of the major events.

Trenton Symphony Orchestra Gives Second Concert Under Max Jacobs

TRENTON, N. J.—The second concert of the Trenton Symphony Orchestra season was given on January 23 in the Memorial Building. Max Jacobs is the orchestra's conductor, and the soloist was Max Rosen, American violinist. On the program were the Pathétique Symphony of Tschaikowsky, the Glazounoff concerto for violin and orchestra, the Bach-Albert prelude, chorale and fugue, the Goldmark Sakuntala overture and the Herbert rhapsody.

This body of musicians has made consistent progress under the able leadership of Mr. Jacobs. A notable advance was apparent in polish and unity of impulse. They present an excellent tonal composite and were well able to negotiate the difficulties of this program. Mr. Rosen was an effective and musicianly protagonist in the concerto. The audience was responsive and enthusiastic.

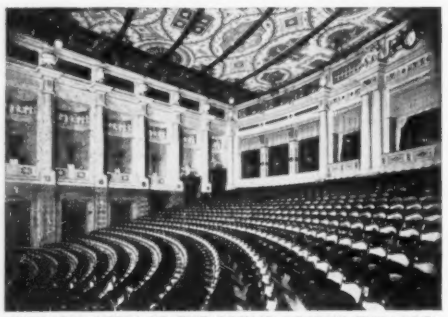
An interesting program was presented at a musicale-tea arranged by the music department of The Contemporary, of which Mrs. Albert T. Stretch is chairman. The following members from nearby music clubs were participants: Mrs. Leslie Fagan, Lillian Van Artsdalen, Mrs. William Miller, Mrs. John Werner, Mrs. Stanley Lippincott, Lewis Shearer and Mrs. N. T. Kessler. The acompanists were Evelyn James, Helen Clemens, Mrs. Elvin Powell, Mrs. Edward Paxson and Harry R. Bagge, who also contributed piano soli.

The Trenton Symphony Orchestra under the direction of Max Jacobs will give its final concert of the season on March 13 in the War Memorial Auditorium, with Catharine Reiner, soprano, as soloist. The composers whose works will be presented in addition to the Dvorak New World Symphony are Wagner, Tschaikowsky, Ippolitoff-Ivanoff and Liszt. F. L. G.

Dalcroze Eurhythmics to Be Demonstrated

A public demonstration of Dalcroze Eurhythmics and its relationship to education, music and the dance will be given by New York Dalcroze teachers and their pupils under the auspices of the American Dalcroze Society on February 10 in the auditorium of the new School of Education of New York University. Paul Boepple, director of the American Dalcroze Institute and one of the heads of the New Music School, is in charge of the presentation.

MUNICH FESTIVALS



INTERIOR VIEW OF THE PRINCE REGENT THEATRE

1934
OF THE BAVARIAN STATE THEATRES

JULY 9th
to
AUGUST 20th

INTERIOR VIEW OF THE RESIDENCE THEATRE

RICHARD WAGNER:

Die Meistersinger von Nürnberg	July 9, 19, 30; Aug. 7, 20
Parsifal	July 12, 21; Aug. 2, 18
Tristan und Isolde	July 14; Aug. 6
Lohengrin	July 16; Aug. 4
Der Ring des Nibelungen	July 22, 24, 26, 28; Aug. 9, 11, 14, 16

W. A. MOZART:

Figaros Hochzeit	July 10, 20, 31; Aug. 17
Die Zauberflöte	July 13, 27; Aug. 13
Don Giovanni	July 17; Aug. 3
Cosi fan tutte	July 23; Aug. 8
Die Entführung aus dem Serail	Aug. 10

CONDUCTORS: Hans Knappertsbusch, Paul Schmitz, Karl Fischer, Karl Tutein

SEATS { for the Wagner Performances from 8 to 20 Marks
for the Mozart Performances from 5 to 22 Marks

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NEW YORK HERALD TRIBUNE,
SUNDAY, JANUARY 21, 1934

MUSIC

By LAWRENCE GILMAN

Myra Hess Plays Bach and Brahms at Her Only New York Recital

Piano recital by Myra Hess, at Town Hall

PROGRAM

1. Bach .....Italian Concerto
2. Brahms, Sonata No. 3, in F minor, Op. 5
3. Bach .....French Suite, No. 5

IT SEEMS needlessly draconian of Miss Myra Hess to confine her musical activities here this season to a single piano recital. To judge from the obvious disappointment of those who clamored vainly for seats at her concert yesterday afternoon in the Town Hall (announced as her only appearance in New York), and from the deep intentness and the cheers of her overflowing audience, Miss Hess could announce two or three supplementary recitals at the Town Hall and be sure of filling the house at each of them.

Doubtless she knows her own business; but one cannot help voicing the regret of those numerous admirers of Miss Hess's remarkable art who are thus deprived of a rare pleasure and an exceptional aesthetic privilege.

* * *

For it is a pleasure and a privilege of an extraordinary kind that Miss Hess's playing affords. Since she first began to visit us—not many years ago—her art has matured and deepened immeasurably. She was always a poet, sensitive and exquisite, finely touched and richly gifted, and an interpreter of the sacerdotal kind—dedicated and absorbed and self-effacing. But she has ripened from a lyric poet into an epical and dramatic one. There are splendors and immensities in her playing that were not evident before.

* * *

Her traversal of the gigantic sonata of Brahms (the F minor), which was the climax of her recital yesterday, quickened the pulse and took the breath by its greatness of conception, its bardic sweep and magnificence of style, and its torrential power. When Miss Hess rose to her full height, in the *grandioso* peroration of the Finale, with its unquenchable fervors blazing from the imagination of the youthful Brahms, one might have imagined that this was the epic voice of Paderewski himself, exulting in some legendary Northern dawn as the night-fires died upon the hills.

* * *

Rare, indeed, is the pianist who can realize on the keyboard these "veiled symphonies," as Schumann called them—the sonatas of Brahms—without straining disastrously the piano's native voice. Miss Hess is one of those who can. She never pounds, never forces tone. Always she is musical and controlled, serene at the center of the tempest, Hellenic in poise and measure.

Myra Hess

Heard in her only piano recital of the season

Miss Hess has sacrificed nothing of her poignant sensibility, her poetry and intimacy of style, in the process of achieving grandeur and weight of utterance. She can tell us of Brahms, "the young eagle, descended suddenly from the Alps," in Schumann's phrase—the Brahms of the mighty terminal movements of the youthful sonatas. But she is even more to be treasured when she is making unforgettable such moments of evanescent loveliness as the Poco piu lento section of the Andante, with its murmurous exquisiteness, or singing with that enamoring instrumental voice of hers the noble cantilena of the Nocturne which Brahms has made the coda of this movement.

* * *

One would like to speak at length of Miss Hess's consummate playing of the music of Bach that stood upon her program—especially of the manner in which she delivered the wonderful slow movement of the Italian Concerto, with its rich and delicate unfolding of Bach's rhapsodic melody, (that apotheosis of ornamental song), and of the superb exhilaration with which she made the finale irresistible. But it must suffice to say merely that such performances as these discourage praise. One can note only the effect of them, which is to make of music what it always is at its rarest and its greatest, an act of faith and a process of incantation.

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NEW YORK CONCERTS

JANUARY 29

Roth Quartet The second concert in the cycle of contemporary chamber music being given by the Roth Quartet at Steinway Hall brought hearings of Milhaud's quartet No. 7, Roy Harris' Variations in Three Movements for string quartet (first time in New York), and Dohnányi's quartet in D flat major, No. 2.

Mr. Harris' variations, written for and dedicated to Mrs. F. S. Coolidge, were heard in Boston earlier this season. Each of the three separate movements is written in variation form, with contrasts of spirit and pace. The second section contains some of the more lyrical and poignant utterance of the work, and again displays the young American composer's earnestness and originality in formal development as well as the ruggedness and restlessness of rhythm which are characteristic of Mr. Harris' work. The composer shared in the applause with the players. Milhaud's seventh quartet, in four movements, represents a considerably less dissonantal phase of the composer's activity than some of his earlier quartets; it is vivacious, melodious and marked by the genuine musicianship and taste that inform this Gallic artist's work.

Like the Dohnányi work, a composition of Romantic accents and considerable eloquence, it was well played by the Roth players, whose tonal attributes and exemplary ensemble virtues won the appreciation of a large audience.

Nadia Reisenberg Nadia Reisenberg, appearing in a piano recital at Town Hall, played a program about equally composed of classics (Mozart's Pastorale Variée, the Bach-Godowsky Suite in D minor, No. 2, and the Schumann sonata in F sharp minor) and of modern works. These included excerpts from Rameau's Tombeau de Couperin, and his Alborada del gracioso, etudes by Stravinsky and Prokofieff and Liszt's Rhapsodie Espagnole. Miss Reisenberg, a modern in spirit, is possessed of a strong intelligence and temperament, artistry and a formidable technic with which to realize her conceptions. Her performances of the Godowsky arrangements of Bach's suite and of the Schumann sonata were infused with strength of purpose and sonority of tone which galvanized the attention of her auditors. The Schumann work had a particularly effective delineation, with powerful treatment of the concluding *allegro*, and clear lyrical beauty and resonance of piano tone throughout. The Bach was played with clean articulation and proper stressing of inner voices, as well as sense of structure. It was, however, in the Ravel and other modern works that Miss Reisenberg reached the height of effectiveness in her performances, giving warmth of temperament and technical finesse to brilliantly colorful readings. The audience was enthusiastic in its applause and demanded encores at the end.

JANUARY 30

Vladimir Horowitz To the pianistic following, a recital by Vladimir Horowitz is always an unusually attractive event and therefore a large audience gathered at Carnegie Hall to hear the first metropolitan appearance of the popular artist this season.

He returned in rare form, with his seriously musical interpretations, touched by poetry and picturesque fancy; and his stupendous equipment of dash in delivery and brilliant astonishments in technic.

Four Chorales by Bach-Busoni opened the program. They had broad and reverent treatment. A fragrant and altogether lovely presentation followed, of the Beethoven Les Adieux Sonata. Then came a bouquet of Chopin, two etudes, two mazurkas and the B minor Scherzo all played with polish, temperamental flash, and execution of compelling mastery.

Schumann's Arabesque, Debussy's Serenade to a Doll and two Etudes, Stravinsky's Danse Russe (Petrouchka) and Liszt's Sonata quasi Fantasie (Après une Lecture de Dante) completed a fascinating and arresting list.

The performance of the Liszt work was an unforgettable experience, done in high romantic vein with all the drama and grandiloquence necessary to the imaginative composition.

Storms of applause brought forth several encores after the rousing Stravinsky finish of the concert.

JANUARY 31

Sigrid Onegin A filled Town Hall greeted the superb contralto artist Sigrid Onegin at her song recital which offered an unusually striking program that departed from the conventional.

Opening the concert was the aria Nacqui all'Affano from Rossini's Cenerentola. Then followed three unfamiliar songs by Spohr, (with clarinet obbligato) Zwiegesang, Wiegenlied in drei Tönen, and Wach' Auf. Two Brahms examples (with viola obbligato) were Cradle Song of the Virgin and Longing at Rest (programmed in English but sung in German). Finally came half a dozen numbers by Hugo Wolf, (Ueber Nacht, Nun wandre, Maria, Die ihr schwebet, Epiphanias, Zum neuen Jahr, Morgenstimmung) and the aria, Merce, dilette amiche, from I Vespri Siciliani, by Verdi.

As encores there were French, Russian, and German songs. Herman Reutter aided artistically with his piano accompaniments.

Mme. Onegin's lavish output of voice, its rich, suggestive colorings and her expressive use of tone were an unalloyed delight purely as aural pleasure. However, the real benison she bestowed, was on the fastidious listeners who desire more than merely lovely and polished sound when they are hearing great vocal music. They had the full satisfaction of finding in Mme. Onegin's interpretations a complete measure of musical insight, finical regard for line and phrase, amazing and moving variety of mood, and masterly handling of text blended with eloquent tone.

This was a wonderfully satisfying recital and had appropriately warm response from the auditors.

FEBRUARY 1

Harriet Cohen and Hart House Quartet An all-English concert ranging from Gibbons to Bax was given by Harriet Cohen, pianist, assisted by the Hart House String Quartet in Town Hall, under the patronage of the British Ambassador and Consul General. A large and representative audience was present to testify its approval.

As a delightful survey of highlights in composition of her country during four centuries, Miss Cohen's program was of high interest. The pianist brought to her interpretation of these contrasted works a finely grounded musicianship and recreative power. These qualities distinguished her performances of a suite by Orlando Gibbons, Purcell's Movements of the Suite and Dr. Arne's sonata No. 2. The works were played with tonal clarity and keen structural feeling by the artist, whose success with her listeners was repeatedly expressed in recalls.

The Elgar quintet in A minor contains stirring and largely conceived pages and was given a performance of expressiveness by the pianist and the quartet. The tonal beauty of the string playing was a strong factor in the sincere reading. The final number was Arnold Bax' piano sonata No. 4, a work in manuscript, which had its first hearing anywhere on this occasion. As is the case with much of this composer's music, the sonata proved to be a poetic, passionately sombre and rhythmically complex piece of writing, the technical requirements of which were admirably and ably fulfilled in the authentic interpretation of Miss Cohen. The audience warmly applauded both soloist and quartet.

Philharmonic Orchestra Continuing the Beethoven Cycle, Toscanini directed magnificent performances of the Pastoral Symphony and the seventh symphony in A major. The bucolic melodies of the Pastoral were transmitted with a freshness of spirit and deft tonal shadings that made this familiar opus manifest new interest. The seventh symphony under *il maestro* had a delicacy of treatment that robbed it of any sense of weightiness or turgidity. The audience was frenetically enthusiastic in its reception and recalled Toscanini many times.

FEBRUARY 2

Boston Symphony Orchestra Opening with Stravinsky's ballet music, Apollon Musagete, the Friday evening concert of the Boston Symphony Orchestra closed with the fourth symphony by Brahms. Between those numbers came Roy Harris' Symphony 1933, which had been given its world première a week earlier in the home city of the orchestra.

Serge Koussevitzky and his players made delicate, sharply etched, and lovely toned matter of Stravinsky's tenuous score, and effected a full-blooded, deeply felt, and technically polished performance of the Brahms measures.

Harris' symphony, completed last November, is in three sections, two vigorous, and one ruminative. The composer furnishes meagre clues to the work, except to say that "the first movement tries to capture the mood of adventure and physical exuberance"; the second, "the pathos which seems to underlie all human existence"; the third, "the mood of a positive will to power and action." Furthermore, the first movement is dominated by a rhythmic motive of 3 plus 2"; the second represents a "free use of the Rondo principle"; the third, "variation development of the theme stated in the opening part of the work."

Leaving aside discussion of Mr. Harris' "program," it may be said that his symphony is strong stuff, solidly made, sincerely expressed, and undeniably arresting. The moods are for the most part robust, rugged, and make for terse and direct statement, rather than for obvious beauty. Even the slow movement is of austere sentiment, and unsensuous brooding. The themes are clear cut and treated with resourceful development and contrapuntal garbing. The harmonization is a combination of the older and newer styles. While here and there the influence of some famous master unfolds itself, Harris' music is on the whole original, of personal expressiveness, and it makes no concession whatsoever to easy access on the part of the casual hearer. The audience received the opus warmly and called the composer to the platform.

FEBRUARY 3

Boston Symphony Orchestra Serge Koussevitzky made a wise selection when he opened the Carnegie Hall matinee of the symphonists from Boston with Schönberg's Verklärte Nacht, a work written by that composer when he had not yet turned "mathematical" but was still melodious. It is a heart-warming score of serene and seductive appeal. The Bostonians helped Koussevitzky to give a reading of haunting beauty, what with colorful tone and plangent flow of phrase. The leader and his band also made a piquant and stimulative tone picture of Rimsky-Korsakoff's Schéhérazade suite, which closed the concert.

The middle section of the concert occupied itself with Edward Burlinghame Hill's Concertino, for piano and orchestra, a one-movement opus in the three usual moods of the regular concerto form. Hill's creational utterance always has solid musicianship as its foundation and in this Concertino he exhibits that trait convincingly and agreeably. The subject matter of the work has substance and its handling makes for much variety in texture and tint. The style is a blend of the conservative with the more recent manner. This is altogether vivacious and often vivid music and a useful new medium for pianists.

Jesús María Sanromá, the performer of the solo part, gave glibness and rhythmic emphasis to the Hill pages whose exposition requires more pep than poetry.

RUTH MILLER

was guest artist at the eighty-seventh anniversary of the Liederkranz Club of New York on January 13. She sang the Waltz from Romeo and Juliet and a group of German songs. On January 29 the Ruth Miller Ensemble (a concert group consisting of Benno Rabinof, violinist; Frank Chapman, baritone, and Miss Miller) appeared in Winston-Salem, N. C., at the R. J. Reynolds Memorial Auditorium. Following this, the soprano went to Boston, where she is a member of the new Boston Opera Company. Her rôles there include Micaela in Carmen, sung there on February 7.

FEBRUARY 4

Frieda Hempel After an absence of several seasons from the concert stage, Frieda Hempel, soprano, presented a recital at Town Hall in the afternoon before a capacity cheering audience. Fetchingly gowned and charming in stage presence, Mme. Hempel revealed herself as a stylist in her eminently tasteful interpretations of German Lieder and folk-songs. Her program had been planned with uncommon wisdom. Every single number was projected with brilliance and rare artistry, although the singer was most captivating in the German Lieder. Particularly outstanding among these were her voicing of the pensive Nussbaum and amusing Marienwuermchen of Schumann, Schubert's Auf dem Wasser zu singen and Wohin, and Brahms' Mädchenlied and Vorschneller Schwur. Frank Bibb played excellent accompaniments.

Philharmonic Orchestra The Sunday matinee concert of the Philharmonic Orchestra, made up of classics, proved one of the most brilliant events conducted by Toscanini during the present season. The concert opened with the overture to Gluck's Iphigenia in Aulis, played with resplendent tone and nobility of utterance. Haydn's "Clock" symphony was a superb exhibition of clarity in melodic outline, transparency of tone and structural mastery. Both this work and the two excerpts from Beethoven's ballet, The Creatures of Prometheus, were played with a reduced orchestra. The *adagio* and *andante quasi allegretto* movements from the latter work are slight and immature examples of the com-

(*Continued on page* 21)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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London Royal Military School Conductor Directs Three Band Concerts in Sydney

Organization Lists Forty-five Local Musicians

SYDNEY, AUSTRALIA.—Under engagement to the Australian Broadcasting Commission Capt. H. E. Adkins, director of the Royal Military School of Music at Kneller Hall, London is visiting Australia to organize and conduct a military and brass band. The band is composed of forty-five musicians chosen from the Commonwealth. Three concerts were given at the Town Hall, which aroused tremendous enthusiasm. A great audience filled the hall to listen to the performance of the well-chosen programs. At the end of each concert they arose to acclaim their appreciation. The distinguished conductor has brought with him music to arrange thirty-six complete and varied programs. Alan McCristal is the solo pianist. Allan Eddy, basso, with his fine quality voice made a fine impression.

Capt. Adkins and his band are travelling to Brisbane, Queensland, returning in February to broadcast and give concerts. R. H. McAnally is the deputy conductor.

Professor Bernard Heinze Ormond at the Melbourne University, conducted the Brahms-Wagner Concert at the Town Hall, arranged by the Australian Broadcasting Commission. This was a repeated program of the sixth concert of Brahms-Wagner Festival held in Melbourne. The principal soloists in the Valkyrie, were Alice Orff-Solscher as Brunnhilde, and Walter Kingsley as Wotan. The A. B. C. Sydney Orchestra played Brahms' symphony in D major, No. 2.

A large audience attended the Children's Orchestral Matinees held at the Town Hall. Professor Bernard Heinze who conducted, worked his young audience up to a state of enthusiasm by first giving a short talk on the various instruments, and illustrations by short passages by the leading players. Professor Heinze has been conducting children's concerts in Melbourne for nine years.

The Musical Association of N. S. W. in association with the Australian Broadcasting Commission gave an interesting program at the State Conservatorium. Lindley Evans, president of the association, conducted his Australian Symphony, for chorus and orchestra which recently won a prize in the composers competition. Under the baton of E. J. Roberts, conductor of the Commission Symphony Orchestra the performers gave a fine reading of Svendsen's Carnival in Paris, and César Franck's Le Chasseur Maudit.

Maestro Aldrovandi and Signor Izal arranged a successful operatic concert at the Club Italia. Lionello Cecil's beautiful voice was heard in Cielo e Mar from Ponchielli's La Gioconda and Dream from Massenet's Manon. Franco Izal gave the dramatic credo from Verdi's Otello and the Prologue from Pagliacci. Evelyn Hall chose Softly Awakes my Heart, and Aldrovandi's Notte Serena.

It is announced that under the direction of A. D. Longden, Florence Austral and John Amadio will leave England in March and tour Australia and New Zealand. The series of concerts open at Perth, Western Australia.

Dr. Arundel Orchard, the retiring director of the State Conservatorium has during the year conducted several musical compositions heard for the first time in Sydney. Included in the recitals were Sibelius' En Saga, Chausson's Symphony in B flat, Elgar's Nursery Suite. At the final concert of the year, Respighi's Pines of Rome was heard.

ELIZABETH PLUMMER.

The Folk Music of Mexico Surveyed

(*Continued from page 6*)

entirely European—mostly Spanish, of course—is the hardest to recognize. Much that is considered by the layman as Indian or *mestizo* folk music turns out to have no native sources whatsoever. A good example of this deceiving trait in *criollo* music is the *són*, which is a corruption of the Spanish song and dance. Although even the Spanish instruments have at times undergone varied transformations, for instance the guitar, which has been elaborated into the *guitarrón, vihuela*, etc.,—the musical themes, melodies, and harmonizations used in the *són* are entirely Spanish, allowing of course for numerous modifications due to racial environment. Among these modifications, the freer counterpoint and daring in variations of the guitarrón common among the *mariachi* players of this type of folk music imbues the *són* with a new vitality. The *són* runs a wide gamut of mood: at times lyrically bucolic, yet nearly always picaresque or erotic and filled with double and triple meanings.

The Mexican corrido, or ballad, which is generally considered as belonging to *mestizo* folk music, is in certain respects an offshoot of the old Spanish *romance*. For an untold number of years, it has served to acquaint a largely illiterate populace with all kinds of local and national events of an intimately human as well as historical character. It still plays this important rôle not only throughout the village districts, but in certain sections of Mexico City as well.

Finally, the *criollo* folk song is probably the least interesting example of this type of music in general, just as the *loa pastorela* (religious pastoral) is the most interesting in this division. The *criollo* song reflects innumerable influences of Spanish, Italian, and French popular music. Yet it includes one type of song which is characteristically Mexican, the song which is known by the general elucidating title of "song of love, and against the fickle fair sex."

The religious pastoral type of *criollo* music, although handed down by the Spanish missionaries with the original Gregorian music, now contains definite Indian modifications, in which the harmonization is more characteristic of the indigenous pentatonic scale. These pastorals are sung at certain religious ceremonies throughout the year, especially in the states of Jalisco, Guanajuato and Querétaro.

GOVERNMENT ARRANGING FOLK SONGS

American audiences may have the opportunity of hearing authentic Mexican folk music before long. The arrangement of the 12,000 folk-songs in the archives of the Education Ministry's Music Section is going ahead at a good pace. Furthermore, the Mexican Orchestra (which recently gave its first concert in Mexico City) has been organized on a plan combining the use of European and Indian instruments for the purpose of diffusing a knowledge of Mexican folk music and stimulating the creation of works based on this tradition. It offers the possibility that the worth of Mexico's remarkable musical heritage may be appreciated within the next few years in Mexico as well as in other parts of the world.[1]

[1] The writer is indebted to Mr. Angel Salas, Mexican composer, for certain technical details used in this article.

Roger Sessions Lectures at Opening of the New Music School

Roger Sessions, one of the heads of the recently organized New Music School which began its initial term on February 5, delivered a lecture at the American Dalcroze Institute on January 29 on the subject of The Composer and Musical Education.

Mr. Sessions opened his address with the question, "Should the composer be musically educated and, if so, why?" He remarked that there are among the modern composers some who apparently have not understood completely what they should study. They have been led to believe that clarity of thought and thorough knowledge of technic are not essential to a composer's inspiration. In answer to the question, Mr. Sessions quoted from a letter of Beethoven to illustrate the necessity of a complete understanding of detail. Continuing, Mr. Sessions explained his views concerning what the composer can and cannot be taught and what he believes should be the content of the composer's education. He then discussed the education of the interpretative artist and the public in relation to composition. In conclusion Mr. Sessions expressed his ideas regarding the composer's interest in musical education as a whole and his place in the musical life of the present.

The lecture, which marked the official opening of the New Music School, was attended by a large audience in which were present several American composers including Charles Haubiel, William O'Toole, Aaron Copland and Roy Harris. Following the address Mr. Sessions and Mr. Boepple, another head of the school, assisted by the members of the faculty, held a reception for the guests.

H.

Barrère-Salzedo-Britt Concert in Washington

Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist, who are devoting part of the season to joint appearances, are playing at a musicale organized for them by Mrs. Elizabeth Sprague Coolidge at her Washington residence tomorrow (February 11). A feature of the program will be a Divertissement in three movements, composed by Wallingford Riegger especially for the combination Barrère-Salzedo-Britt. Other works have been written for these three artists by Boris Koutzen, Bernard Wagenaar, Aurelio Giorni and Evelyn Berckman.

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Musical Art Management Corporation Organized To Meet Needs of New Era

Alexander Merovitch, President, Stresses Fostering and Development of Artists' Careers, Coöperation with Local Managers, Clubs and Audiences and Careful Study of the Dissemination of Talent

Alexander Merovitch, long a figure of prominence in music, has taken advantage of what he believes to be a particularly appropriate period in American musical development to inaugurate his own managerial bureau. This is the Musical Art Management Corporation, with headquarters in Radio City, New York.

Mr. Merovitch is an ardent believer in the future of music in this country.

"The United States of America is rapidly becoming the world's music centre. New York City is already the clearing house for international reputations in the realm of the music arts. With varying reactions, other world capitals are watching this shifting of the seat of music power and influence, eager to see whether America will rise to the challenge of leadership. Can America solve the intricate and delicate problems involved? Can we discover and propagate music talents? Can we develop soundly and enduringly the careers of continental and native music artists, both at home and abroad? Can we educate and organize appreciative music audiences? Can we adjust the seemingly competitive but actually common interests of the artists, the audiences, the local sponsors and the central managements?

"In the belief that America can successfully solve these problems and in the desire to do its share in this attempt, Musical Art Management Corporation has been established. The members of the organization have had wide experience on both sides of the Atlantic. From its New York headquarters and through its own international channels, it proposes to sponsor, develop and manage the careers of music artists and, in so doing, to serve the best interests of the local manager and of the music public at large.

America as the World Music Centre

"In facing the opportunities and responsibilities of world leadership in music, the United States is confronted with only one of the many problems involved in general world leadership. The great changes in America's social and political life are having a tremendous effect upon the country's cultural development. No wonder then that America has to devise new plans, new points of view, for carrying the burden that has been thrust upon it. No wonder that world leadership in the arts in general, and in music in particular, has followed in the wake of industrial, economic and political leadership, and that these arts should devise new plans, new points of view.

"Henceforth, American music managements should *manage* artists, not merely serve them. As long as the careers of artists of international scope were managed in Berlin or London or Paris, their American representatives were only human service-stations, more or less efficiently facilitating their journeys through this part of the world. This idea of service only, as contrasted with management, unfortunately affected the handling of artists, with the result that American artists have seldom been *truly managed*.

Management vs. Service

"Musical Art Management is determined to manage—personally—every artist it chooses to sponsor. We shall manage only a limited number of artists, because only thus can we assure the personal attention which usually has been lost in the maze of mass management. Every Musical Art Management artist will be of proven talent, and the career of each artist will be charted and developed according to his own individual gifts with a view toward a world-wide reputation and toward a career that will be made to grow in significance and prestige with the passing years. It is our intention to convince each of these artists that a music career must not be exploited for individual temporary advantage—at the momentary expense of local managers and to the ultimate detriment of the artist. Realizing that good will, as well as good judgment, is a vital factor in the direction of their professional activities, Musical Art Management artists will at all times be conscious that they are an integral part of the organization; that they are its soul and spirit, and that the organization is the guiding and dynamic force behind them.

"In fulfilling these responsibilities of true management, Musical Art Management will introduce its artists in as many countries as their developments justify—American artists abroad, and European artists not only in America but in other European countries and other parts of the world. Furthermore, this far-flung sponsorship will be administered with a view to avoiding the simultaneous or too closely consecutive appearances of artists of similar character and quality in the same localities. All Musical Art Management artists will be presented everywhere at the most opportune seasons.

Coöperation with the Local Manager

"It should be obvious that this policy of true management of the artist, as contrasted with mere service, is destined by its very nature not only to bring about closer, more cordial and more satisfactory cooperation with the local manager than has ever been shown before, but more satisfactory results. Many high-sounding promises have been made in the past to energetic, enterprising individuals and organizations whose sacrifices of time, energy and money have perpetuated the finest music traditions against severe odds across the length and breadth of the American continent.

"With the assurance that its artists will take a broader view of their careers, Musical Art Management can also assure more agreeable and remunerative relationships with individual local managers, universities, colleges, schools, musical and other clubs and women's organizations which are the main arteries for music distribution in this country.

"Every factor in *managed* music careers will likewise result in greater advantages to the music-loving public. Greater variety in program and performance will follow naturally. Fees will be kept within reason without sacrificing due reward to artist and manager. A managed artist will not be thrust unceremoniously and unheralded upon an unfamiliar community because a fitting regard for his career presupposes the creation of an intelligent demand for him in that community. Music mediocrity will not be foisted upon communities for the privilege of hearing an artist of the first rank. And, finally, American artists of great talent, who have been overlooked in the craze to present instantaneous box-office attractions, will be introduced by Musical Art Management to a public it feels confident will be proud to participate in the development of their careers.

"To sum up our principles, Musical Art Management believes that management in the fine arts can be made a distinctive and socially constructive profession in the daily life of a people which pretends to world leadership; that what is good for the artist is good for the central manager, for the local manager and for the music public; and that each one has an inescapable mutual responsibility with regard to the others; that American artists no longer require the stamp of European approval to be acclaimed by American audiences; and that the United States is on the verge of a music renaissance which will fully justify its new rôle as the world's music center." S. T.

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Rodolfo, in La Boheme, at Nice:—Burdino sang the role, which suits his voice perfectly, with extraordinary depth of feeling. He had to repeat his aria in the first act.—*Petit Nicois.*

Werther, in Werther, at Lyon:—An excellent, picturesque, heart-gripping Werther, and as fine a singer as he is actor.—*Salut Public.*

Hoffman, in Tales of Hoffman, at Marseilles:—Burdino was absolutely magnificent. Won ovations throughout the evening.—*Tanagra.*

Gaussin, in Sapho, at Montepellier:—Received cheers and *bravi.*—*Le Sud.*

Cavaradossi, in Tosca, at Marseilles:—An elegant Mario, truly acts his part and sings in splendid form.—*Petit Provencal.*

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English Pianists Analyze New Works Set for Premier Manhattan Hearing

Ethel Bartlett and Rae Robertson Relate Anecdotes and Adventures in Spain and America

Ethel Bartlett and Rae Robertson, the English two-piano team (one of the most eminent in their field of art), have always been exponents of the new and vivid as well as the seasoned and substantial in the music they present. Contemporary composers and arrangers have added numbers to the Bartlett-Robertson repertoire, many of them dedicated to the pair.

This year Miss Bartlett and Mr. Robertson arrived in New York on December 28, following a tour in England and Holland which comprised forty concerts between October and December. Their American season began with two appearances with the New York Philharmonic-Symphony Orchestra, December 30 and January 6, when they played Mozart and Bach concerti.

Their New York recital, which takes place in Town Hall on February 11, contains the customary leaven of new music. Three pieces receive their New York premières; these are Waltz from William Walton's Facade (arranged by Herbert Murrill), Red Autumn by Arnold Bax and Polka by Lennox Berkeley. The last two are dedicated to Miss Bartlett and Mr. Robertson. The program also includes Harold Samuel's arrangement of the Bach choral prelude In Thee Is Gladness, Ernest Hutcheson's transcription of the Rakoczy March, and two pieces from Debussy's En Blanc et Noir, rarely heard items which are among the last expression of the composer's art.

Miss Bartlett and Mr. Robertson, interviewed at their hotel by a representative of the Musical Courier, told something of the nature of the three new pieces.

"Waltz," said Mr. Robertson, "is taken from an orchestral suite originally written to accompany the reading of poems by Edith Sitwell. The lines describe a ballroom of the nineteenth century, and the music, suggesting a conventional waltz, has a prevailing element of delicate irony and deftly pointed satire."

"Red Autumn," according to Miss Bartlett, "is a colorful sequence of pictorial music writing, conjuring up at the beginning and end the gusty winds of autumn. The middle part, of a more dreamy and mystic quality, calls to my mind an autumn sunset, when the tints of the ruddy clouds find reflection in the foliage." Red Autumn is the latest of several compositions which Bax has written for the team.

Coming to the Polka, Mr. Robertson described this score as a humorous passage, reminiscent of the high-kicking dancers of a French cabaret of the mid-nineteenth century.

The current tour of the English artists extends as far east as the Atlantic provinces of Canada, including recitals in Nova Scotia; west, across the continent to the Pacific Coast, and south to Mississippi.

"None of these sections are new to us," Miss Bartlett said, "but some of the cities are. We are looking forward to re-visiting these widely separated portions of your country and Canada. One of the most interesting, we think, is the American South. We have enjoyed our brief sojourns there, finding—how shall I describe it?—a flavor in the life that is different from anything we have encountered in our travels. There is nothing like it in Europe. It is a characteristic, highly individual charm that lingers in the memory."

Their engagements on this side of the water completed, the two sail again for Europe, where they have a return tour in Holland and another visit to Spain.

"Our first Spanish bookings," Mr. Robertson remarked, "were arranged three years ago, but just as we were about to begin the journey the revolution broke out, and we received word from our manager that, due to unsettled financial and civil conditions, we had better cancel our appearances.

"We did this, but visited the country twelve months later on the anniversary of the downfall of the monarchy. We said to our manager that no doubt the scenes the previous year had been very different from the orderly celebration we saw, but he told us that the whole revolution had been conducted in such an exemplary manner that there was no violence at all, and not much excitement. The populace had a holiday and

(*Photo by Lassalle, London.*)
ETHEL BARTLETT, and RAE ROBERTSON

marked the occasion with a few parades, but, as revolutions go, it was very tame."

While in Spain the English artists attended a bull fight in Seville. "This was as gorgeous a piece of pageantry as I have ever seen," Mr. Robertson told the interviewer. "The arena, in the dazzling golden sunshine, was blazing with the color of the toreador's costumes and cloaks and the other trappings of this sport. The women wear bright shawls for the event, and drape them over the sides of the boxes. The crowd was fascinating for its wildly absorbed interest.

"As for the fête itself," Miss Bartlett added laughing, "I had the conventional Nordic reaction of horror at the sight of barbaric cruelty and suffering inflicted on the poor old horses and baited, infuriated bulls. I forgot, as do all good Anglo-Saxons at such moments, our own fox hunts and other sports, which are not actuated by a spirit of kindness to animals, to say the least."

The island of Majorca was also visited by Miss Bartlett and Mr. Robertson on their Spanish itinerary, where they played a concert and were escorted to the local spots of beauty and interest by Padre Tomás, priest and musician. Under his guidance they had access to many of the old houses not open to the casual tourist, and saw an extensive assortment of tapestries, pictures and other antique treasures. M. L. S.

League of Composers to Present American Works

For the second of its Sunday concerts for composers at the French Institute, New York, February 18, the League of Composers presents an entire program of new works by four American and two European composers, four of whom have not been previously featured by this organization.

Jerzy Fitelberg will be introduced to the league's audience with a suite for violin and piano to be played by Jacques Gordon and Lee Pattison. The Argentinian composer, Juan Jose Castro, winner of a Guggenheim Fellowship, now in New York studying the North American composers, is to play a group of nine preludes for the piano. Virgil Thomson, whose opera Four Saints in Three Acts on a text by Gertrude Stein had its world première on February 8 in Hartford, Conn., will accompany Theodate Johnson in three of his songs which have their first performance on this program—Le Singe et le Leopard, Valse Gregorienne and Air de Phedre.

Miriam Giddon has her first major appearance as a composer, when her dances for two pianos will be played by Harrison Potter and Rebecca Davidson. Mark Brunswick's viola fantasy, which Mitya Stillman is to play, has its first New York performance. Alexander Steinert is to be heard in the first performance of his piano sonata which was composed in 1929 in Rome when he held a fellowship in the American Academy.

METROPOLITAN OPERA

GIANNI SCHICCHI AND SALOME, JANUARY 29

On Monday evening the double bill of Puccini's Gianni Schicchi and Strauss' Salome drew a large audience to the opera, both performances being warmly received. The former, conducted by Vincenzo Bellezza, was highly amusing with Giuseppe De Luca again being the center of interest. One was also delighted with the fine singing of Nino Martini, who increases in favor and popularity at each hearing.

Salome was more spirited in performance than previously and the much discussed dance of the seven veils of Göta Ljungberg considerably invigorated. Her new costume was unusually attractive. Vocally she was superb, singing the difficult score with tonal amplitude and beauty. Max Lorenz, in excellent voice, did a capital piece of acting. Karin Branzell and Doris Doe handled their respective rôles skillfully. Artur Bodanzky directed with finesse.

FAUST, JANUARY 31

The first Faust of the season brought the reëntry of Eidé Noréna, in her initial Metropolitan appearance of the winter as Marguerite. The Norwegian soprano was accorded a warm welcome in a rôle that admirably reveals her clear vocal timbre and mastery of florid and lyric song. Mme. Noréna's was again a charming heroine to behold, one of blonde, Nordic beauty; her poise and resource in acting, and her consummate French diction lent authority to her interpretation. She was singled out for applause after the Jewel Song and elsewhere throughout the opera.

Martinelli in the title part gave buoyancy and romantic fervor to his impersonation, and sang with mature knowledge of the rôle. There were indications that the tenor was suffering from a cold. Under the circumstances, his vocal performance was highly creditable. It was, as usual with this popular singer, an evening of plaudits and shouts of approval from the upper parts of the house.

Richard Bonelli scored with a finely-sung portrayal of Valentin, one which displayed his aristocracy of vocal method and beauty of tone to excellent advantage. His acting of the death scene was especially effective. Ezio Pinza's Mephistopheles was sung with finesse. Henriette Wakefield added a distinguished contribution to the quartet in the Garden Scene. Gladys Swarthout as Siebel, and Paolo Ananian as Wagner completed the cast. Mr. Hasselmans conducted a performance that at times lagged in pace.

TRISTAN AND ISOLDE, FEBRUARY 1

Intense and incalescent, this performance of Wagner's immortal love paean mounted to an irresistible climax of melodic loveliness and pathetic drama with the Liebestod sung irresistibly by Frida Leider.

It was that admired soprano's seasonal return to the Metropolitan and she comes back with voice fuller and richer and singing and acting art at their finest. Mme. Leider gave us an Isolde that moved the audience profoundly. The rôle has not been done here more eloquently or convincingly. Mme. Leider triumphed completely.

Lauritz Melchior repeated his ardent and beautifully vocalized Tristan. Karin Branzell's tones showed no trace of her recent illness. Ludwig Hofmann again was a highly effective King Marke. Friedrich Schorr did the Kurvenal. Hans Clemens being indisposed, his dual rôle was undertaken by Angelo Bada and Marek Windheim, the latter (as the Shepherd) being especially smooth and purposeful in his delivery. Artur Bodanzky conducted with authority and warmth.

TRAVIATA, FEBRUARY 2 (MATINEE)

Traviata, with Rosa Ponselle (Violetta) Tito Schipa (Alfredo) and John Charles Thomas, making an ovational début as Giorgio Germont, was offered as a special performance for the benefit of the Vassar College Scholarship Fund.

This was Rosa Ponselle's first appearance of the season in Traviata and she brought to the rôle a wealth of golden song and histrionic charm. Her arias were achieved with warmth of tonal security and ease and she was vigorously applauded by the delighted audience.

Tito Schipa, as effective in the rôle of Alfredo as previously, was also acclaimed by his hearers. His tonal timbre seems to improve steadily and this afternoon found him in splendid voice.

The crowded attentive listeners, packing every available position of the huge auditorium, had come, however, to greet John Charles Thomas. And greeted him they did with cheers and stentorious applause that continued uninterruptedly for a full minute when he made his entrance in the second act, and burst out anew on every possible occasion. The prominent American baritone was forced to take ten curtain calls at the close of this act, and at the end of the opera the audience swarmed down the aisles to the stage and brought Thomas back again and again.

Never has such approbation been more justified by a Metropolitan début. For Thomas gave a performance that was perfect from every standpoint. Costumed with exemplary taste, he sang with that consummate style and tonal purity and security for which he has become supremely eminent. In addition to that, however, there was an ease of gesture and movement in his delineation that bespoke the competent actor of the modern school. Unlike most operatic artists, he did not wave his arms and clasp his chest to portray emotion. Demeanor and posture displayed this, and rightly. Nor did he conspicuously watch Tullio Serafin's baton for tonal entrances. As an asset to the Metropolitan roster Thomas is invaluable and worthy of the devoted attention of all opera patrons.

The remainder of the excellent cast, which included Elda Vettori, Philine Falco, Giordano Paltrinieri, Alfredo Gandolfi, Millo Picco and Paolo Ananian, acquitted themselves competently.

PAGLIACCI AND EMPEROR JONES, FEBRUARY 2

A double bill of tragedy which combined the presentation of Leoncavallo's Pagliacci and Gruenberg's musical setting for O'Neill's play Emperor Jones was the evening performance.

In Pagliacci, Giovanni Martinelli was again vigorously acclaimed for his interpretation of the grief-stricken Canio. He was in particularly fine voice, revealing the wealth and breadth of tone that are his. Dramatically his portrayal was convincing and appealing. Queena Mario was the beguiling Nedda, effectively interpreted. The remaining rôles were played by Messrs. Borgioli, Tedesco and Picco. Vincenzo Bellezza conducted.

Emperor Jones was performed for the third time this season, the thirteenth presentation this work has had by the Metropolitan Opera Association since its première a little more than a year ago. Lawrence Tibbett again displayed his vocal and histrionic abilities in the character he has created. His intensely dramatic characterization of the erstwhile dominant then broken spirited Jones in which tragedy, pathos and humor are revealed is a remarkable feat and merited the ovation the audience accorded him. Marek Windheim again was convincing in his interpretation of Smithers, the cockney trader. Leonardo Barros, new as the witch doctor, was effective in this part. Pearl Besuner was the native woman. The dances by the Negro chorus enhanced the realism of the closing of the opera. Tullio Serafin conducted.

DIE WALKÜRE, FEBRUARY 3 (MATINEE)

Paul Althouse made his return to the Metropolitan at this matinee after an absence of some years from the personnel of the company. A large audience gave more than a cordial welcome to the American tenor in a rôle which he has sung successfully a number of times—that of Siegmund in Die Walküre.

Althouse, in fine vocal form, sang the portentous music with unrestricted volume of tone, wealth of color and suitability to mood, and stylistic adherence to Wagnerian requirements. He gave true lyricism and vim to the Spring Song. In the great scene with Brünnhilde, Althouse lent eloquence and nobility to his delivery. In action, he was a spirited and romantic hero. The artist had to bow repeatedly before the curtain at the end of the first two acts.

Frida Leider did an ardent, moving, and beautifully intoned Brünnhilde, with irresistible proclamation of the great Ho-jo-to-ho cry. Karin Branzell assumed her familiar rôle of Fricka and again registered impressively. Emanuel List is always effective and in the picture as Hunding. Ludwig Hofmann's version of Wotan needs no repeated discussion. It is well acted but does not satisfy in song. Gertrude Kappel (Sieglinde) furnished artistic pleasure with her suggestive phrasing, tender and yet passionate delineation, and incisive enunciation of text. Artur Bodanzky's conducting added strongly to the general high plane of the performance.

ROMEO AND JULIET, FEBRUARY 3

The first Romeo and Juliet of the season had Charles Hackett as Romeo, the performance marking his return to the Metropolitan after a number of years' absence. Others in the cast were Mmes. Bori, Wakefield and Swarthout and Messrs. Anderson, Altglass, De Luca, Rothier, D'Angelo, Bada, Picco and Ananian. Mr. Hasselmans conducted. As this was a benefit for the French Hospital, no tickets were received by the Musical Courier.

(*Continued on page* 21)

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NEW YORK FEBRUARY 10, 1934 No. 2809

It's been a long, hard winter for furnaces and for the Chromatic Fantasy and Fugue.

—o—

The Ungrateful Carping Craft

Byron wrote, not without heat, about certain Scottish reviewers:

> A man must serve his time in every trade
> Save censure—critics all are ready made.

Some animadversions about the noble art of carping are contained in an article by Ralph Hill in a recent issue of The Sackbut (London), in which this tart epigram of the author of Manfred is aptly quoted. This writer observes that "the professional critic is looked upon as an enemy of society—a kind of loathsome reptile"—a fact that must now and then have occurred to some of the more sorely harassed musicians of our day. And yet, says Mr. Hill, "had it not been for certain 'professional critics,' we should still be burning harmless old women at the stake for witches, and still allowing children to work ten hours a day in factories and mines. . . ." And going still further into the delicate matter of yea-and nay-saying, he observes that "valuation implies praise as well as censure. The difference between the sum total of nineteenth and twentieth century criticism is that the former inclines toward over-censure, while the latter favors over-praise; the one was the outcome of pedanticism and the other of the fear of pedanticism."

It is interesting to apply this wise saying to some recent essays by apologists for the ultra-modern school of composers. There is, for example, this excerpt from an article entitled Reflections on Criticism by "Terpander," in the latest issue of The Chesterian:

> "A great deal has been spoken on the subject of constructive criticism. We shall content ourselves with attempting a definition of its basic axiom. It is that the critic shall take for granted the new and even startlingly new combinations of notes and tonal developments, which are called modern music (and this includes what appear to be reactionary movements), within his own generation—in other words, shall risk giving a bad composition a good criticism. From this one might be tempted to conclude that the only criticism which has any chance of surviving is that which, to put it brutally, wetblankets the personality of its author, and endeavors to catalogue as neatly as possible the intrinsically musical values of its era."

Terpander particularly vents his scorn on the old fogey who "at long last recognizes in Le Sacre du Printemps a vital landmark in the progress of the diatonic scale to its destruction and ultimate rebirth. . . ."

It may be objected that the "destructive" aspects of Stravinsky's ballet were at once apparent to even the dullest listener; it was for this reason that the original audience rioted. But the twenty years that have gone by have accustomed everyone to the jolts of this composition, just as the sophisticated musical public now takes for granted certain other developments in harmony, rhythm and counterpoint that sounded strange when first introduced. Flaws are now found in Le Sacre for other reasons.

"What," cries Terpander, of the same old fogey—"what is he to say about Markevitch's Hymnes? What does his atrophied mentality (sic) know of the throb, throb, dynamic throb which is the core and lifeblood of all virile, original music?"

The misguided critic will probably come wearily at last to catalogue it as one of the "intrinsically musical values of its era." But that will not prevent him from deploring the fact that the era cultivates so few of the values that have been common to great music of the last 300 years, and in fact to all art of lasting consequence. He will deplore the lack of significant and essentially human themes. And he will be reluctant to admit that the "destruction of the diatonic scale" or the threefold throb, however dynamic, are the only criteria by which the universal and enduring qualities of music are to be judged. To insist that they are, is to betray a lack of open-mindedness that, paradoxically, is much applauded in this tolerant age.

—o—

Operatic Free Lances

The wearers of the musical sock and buskin are a hardy tribe. If they were not able to endure the most trying tests of musical and physical endurance, opera singing would long ago have become a lost art. Only those with experience know what stamina is required to compete for four hours with a Wagnerian orchestra, and none but a seasoned trouper can testify to the strain imposed by a touring schedule in which Pagliaccis and Trovatores are tossed off night after night in seven states and fifty hamlets. And yet the wonder is that opera artists seem to thrive on it.

These itinerant folk of spangles and patches, of "merry songs and snatches," also show a redoubtable ability to adapt themselves to the most discouraging circumstances. They have surmounted even such dilemmas as the defection of an embattled chorus or an attack of the vapors on the part of an indispensable singer, by chanting the measures of the missing ones from the wings. And when important properties have failed to materialize through some oversight of the stage manager, they have stoutly affirmed the supremacy of mind over matter.

In the recently lamented "crisis," with established companies folding their canvas and passing out of existence, the operatic nomads have in many cases found themselves swept away from familiar moorings. But that has not deterred the inveterate opera singer from finding his public. America has recently adopted the "guest" system, which has reached a high degree of development in Europe owing to restricted budgets.

In the old days, even so recently as a decade ago, the personnel of the two chief opera companies in the United States was more or less exclusive. Now even the Metropolitan, though it has a priority right on its singers' services, consents to their appearance in the autumn series on the Pacific Coast and elsewhere. Many an artist today divides his time between Europe and America.

But among the accomplished operatic commuters are many who now make free lance appearances with a number of companies in various parts of the United States, especially the touring units. Flying between engagements by plane, if time limits necessitate, is not a rare occurrence. A tenor may appear in Chicago on one night, in the South on the next. All this has profoundly changed the life-habits and point of view of the singer. It is doubtless true that his fees do not always mount as high as in the good old days when he passed a luxurious and leisurely season in New York or Chicago, firmly bound to one of the major companies for the entire period. But he has won a certain new independence and sense of his worth.

It is quite likely that the growth of smaller operatic enterprises, which now bring opera within the reach of the people in many parts of the country, is a permanent and not merely an emergency state of things. If this is the case, the future employment of operatic singers will increasingly be under the guest system. It is an encouraging phenomenon in many ways, for it marks a widening opportunity in this field. Especially it heralds the end of that oft-lamented shortage of opera for the smaller cities of this country; of the lack of opportunities for the young singer. Standards may not be as high today as in the golden age of opera giving, but there is a place for the promising beginner, as well as for the guest artist of eminence. There is more freedom for negotiation, and if the opera singer does not emerge from the conflict with a sharpened practical sense and business acumen, he would probably not acquire these abilities under any set of circumstances.

—o—

A Program for the C. W. A.

At last the national conscience shows signs of awakening to its duty in behalf of musicians hampered by untoward economic conditions. Thus far the extent of strictly musical aid extended through the Civil Works Administration has been slight. A few cities have enlisted the interest of local units of this agency in helping to sponsor orchestras for unemployed musicians. In the operatic field nothing of importance has yet been reported; perhaps the assumption is that lyric drama is a luxury and not to be encouraged. But this attitude seems hardly logical when efforts are being made on behalf of the jobless actors of the dramatic stage.

The talents of 150 actors are being used in twelve plays now being produced under C. W. A. sponsorship for schools and other institutions in and around New York City. Would not some of the classic operettas also be suitable vehicles for the abilities of singers? Perhaps such productions are considered too elaborate to be practicable; it would certainly be possible to give one-act works such as Trial by Jury without more than a few simple costumes and properties.

Thus far the Federal grants for dramatic work allotted to New York City have totalled only $28,000, and for the few available positions there are said to have been more than 1,000 applicants. Naturally, the work that may be accomplished with this sum of money is strictly limited. But it is evident that the officials in charge of it would be able to expand their program considerably if there were more generous support for their endeavors.

The New York Herald Tribune quotes George Junkin, technical director of the drama projects under the C. W. A. in New York City, as favoring a large program including grand opera, pageants and plays, all to be financed by the Federal government.

The plan which he proposes is one of considerable promise if its possibilities can be realized. Briefly, it is to send out touring companies to present productions in communities throughout the country for nominal admission fees. He calls attention to a somewhat similar plan utilized by the French National Theatre, by which experienced actors give classic works in provincial centres. Community theatres which have been out of use since the advent of the motion pictures could be re-opened. The plan would include as one of its ingredients grand opera. It is to be emphasized that this program is not intended to compete with professional touring companies, but to serve an entirely different, largely educated field.

It is to be hoped that those in charge of the destinies of the C. W. A. will see the wisdom of backing this project. The cultural and inspirational possibilities of bringing music in such a form to school and other groups throughout the country will bear rich dividends in the enrichment of lives which come under its influence.

—o—

The Radio Theatre

The opening of the Columbia Broadcasting Company's new Radio Playhouse (formerly the Hudson Theatre) in New York City marks the beginning of a significant new policy. The aircasters in future will increasingly combine the attractions of the old-time theatre, opera house, concert and lecture hall with the sending out of entertainment to a large, country-wide radio audience. This has been done for some time, of course, in the case of unusual programs which attracted invited audiences to the broadcast studios. It has been one of the features of the palatial new NBC plant in Radio City since its opening last autumn, and has doubtless made for a closer link and understanding between the general public and the air artists and management. Thus Columbia's step in opening its own theatre is but a logical one in a general movement to form an alliance between the microphones and the dramatic, operatic and vaudeville stages. The tendency is in line with that of every new and revolutionary mechanical device. For a time a certain opposition has existed between the older form of an art and its mechanized or transmitted variety, but in the end a compromise has been effected which has proved beneficial to all concerned, not least in opening new opportunities to the public.

VARIATIONS

By Leonard Liebling

Prof. Douglas Moore, associated with the department of music at Barnard College, made a speech last week before the Institute of Arts and Sciences at Columbia University. Some of the things said by Prof. Moore astonished his hearers as much as they did the musical public when part of his remarks mysteriously found their way into the newspapers.

What interested those journals is best indicated by a caption in the Herald-Tribune of February 2: "Philharmonic Called Doomed with the Opera."

The speaker declared that the Philharmonic Society and the Metropolitan are opposed to "the new principles of music"; that "the two organizations have become economically impossible," and in consequence must disappear. In their place, Prof. Moore conjectured, will come a revival of chamber music, with opera possibly scaled down to the basis of the recent performances at the Hippodrome, and the Philharmonic and Metropolitan ("and musicians of the new schools") supported by public patronage rather than guarantees from the richer classes.

Specifically, these are some further dicta from Prof. Moore:

> We are being asked to raise $500,000. Last year it was $300,000 for the opera. And what for? To develop new music? No, but to keep alive a great institution that is a symbol of the past, conducted by a man who admits that he has no understanding or care for modern music.
>
> Certainly it is a great thing to keep alive the music of the past, but the Philharmonic and the Metropolitan stand unalterably opposed to any progress in the new principles of music. . . .
>
> I believe that we will have a revival of chamber music, but we must get out of this symphony orchestra game—it is economically impossible. . . .
>
> Our difficulties will disappear over night if a great creative artist appears to fuse the new elements into a music of universal significance.

Toscanini, despite his opposition to the introduction of new technics, is a great interpreter, according to Prof. Moore, and adheres to older music probably because poor eyesight prevented him from learning new scores. Also, radio broadcasts by Toscanini and Stokowski have no educational value, according to Prof. Moore.

When asked as to the fate of opera, the speaker replied: "Oh, well, that's gone." He admitted that popular music has reached a high level in this country. Gershwin's style is "deft and light and happy" although his Rhapsody in Blue has "Liszt paddings."

The Tribune account has this final paragraph: "The public, he said, although acquiring a greater knowledge of music, must adopt a less apathetic attitude toward young musicians of the new school. Magazine and newspaper critics also had contributed a great deal to the repression of modern music, he felt."

* * *

It seems that the good Professor Moore is also a composer and has written beside other works a lively and picturesque symphonic poem descriptive of P. T. Barnum and circus life and freaks.

The opus was performed by several orchestras (but not by the New York Philharmonic.) As a contemporary musical creator, Prof. Moore should be qualified to voice the grievances of his guild, but in their statement he becomes immoderate as well as unjust.

If the depression had not come, the two great musical institutions would be as financially sound as before, even without featuring what Prof. Moore calls "the new principles of music." Just what those principles are, he leaves unexplained. Certainly the Philharmonic has done a number of recently composed works, including some by younger Americans like Gruenberg, Hanson, Chasins. The Metropolitan experimented with Krenek's Jonny Spielt Auf, and has also added to its repertoire within the past few years, Taylor's Peter Ibbetson, Gruenberg's Emperor Jones and Hanson's Merry Mount.

(Question: Has Prof. Moore written an opera?)

The "revival" of chamber music has been going on ever since the Kneisel and Flonzaley Quartets disclosed to America the great music in that form and gave it superb performance. There now are many excellent chamber music organizations (including American groups) and nearly all of them find encouraging audiences of our compatriots.

The public has shown no disposition to kick out the Philharmonic and the Metropolitan, or to supplant the older music with the new. About 15,000,000 persons are estimated as the number of listeners to the Sunday broadcasts of the Philharmonic and the Saturday radio performances of the Metropolitan—to say nothing of the air concerts of the Philadelphia and other orchestras. At present the best attended offerings of the Philharmonic are its Beethoven series; of the Metropolitan, its Wagner Cycle. How do those facts justify Prof. Moore's contention that only "the new principle in music" is desired by the public these days?

* * *

Regarding "magazine and newspaper critics who have contributed to the repression of modern music," Prof. Moore must admit that it would never have been heard of at all by the public, were it not for those same writers, some of whom are avowed disciples and champions of "modern music." Nearly every great composer was at one time "modern" and endured critical attack, but that did not prevent outstanding merit from finding universal recognition. The three most recent giants to conquer critical opposition were Wagner, Brahms, and Strauss. (Lesser examples could also be cited in convincing number.)

Stokowski tried a vigorous campaign in aid of the music of the day, and was voted down by his audiences and his board of directors. Concerts devoted exclusively to that school of music hardly ever draw a full hall in New York at this time.

The gist of the whole matter lies not in Prof. Moore's belief that the orchestra and opera house of New York follow the wrong artistic road, but in his more sensible opinion that economic conditions have made it increasingly difficult for those institutions to continue on the lavish basis which they were able to maintain heretofore. In that regard, the Philharmonic and Metropolitan share the common fate of every contemporary enterprise dependent upon large income.

It is inconceivable (and Prof. Moore knows it as well as the rest of us) that New York would allow its Orchestra and Opera to disappear. Their preservation are being attended to by earnest and energetic persons whose efforts surely will result in success.

Meanwhile, the "new principle" does not seem to work out elsewhere any better than it does in New York, for the programs of the Boston Symphony Orchestra carry appeals for public support to make up an annual deficit of $130,000 or so. Serge Koussevitzky, always seeking and performing new music, can hardly be called an enemy of the "new principle."

Prof. Moore's idea that a "great creative artist" might "fuse the new elements into a music of universal significance," deserves a hearty "Hear, hear." His coming would hardly crowd the rest of the composers off the scene, however, nor would it solve the problem of how first class symphony orchestras and opera companies could be made self-supporting in America. At present our general public, devoid of real art instinct is hypnotized by vulgarity and sensationalism. To that sensationalism, such utterances as those of Prof. Moore make lamentable contribution.

* * *

In connection with the foregoing reflections, this letter is not inappropriate:

Los Angeles, February 1, 1934.

Dear Variations:

The "pronunciamento," as you call it, of Oscar Hatch Hawley in a recent number of the Musical Courier in which he states that he would like to limit all public performances of music to compositions which are not more than fifty years old is very interesting. His statement would seem to offer a fair example of the unbalanced and violent state of mind to which an overindulgence in the richer varieties of present day so-called modern music may bring its devotees. Those among us who have lived to see the once much abused Wagner accepted today as a popular composer and Richard Strauss and Johannes Brahms at least admitted into respectable musical society, are not so stupid as to close our ears and minds to whatever of worth the music of our modern composers of today holds for us. Some of it we like very much. Much of it we are not yet ready to accept but are willing to try to understand. Its permanent evaluation may safely be left to the future. However, if we were obliged to choose between the music of the period preceding 1883 and that composed during the last fifty years, we are quite sure what our choice would be. An example of the sacrifice which we would have to make, should we choose to eliminate the music composed prior to 1883, is that Richard Wagner died in 1883.

There are a number of good sound stages in the Hollywood Motion Picture Studios which are not constantly in use. I would suggest that our Iowa friend submit to incarceration in one of these for a period of six months; that he be fed liberal doses of the music written since 1883 exclusively every day during his waking hours; that two-thirds of this music consist of the compositions of our ultra-moderns; and that there shall be included several hours of Gershwin and modern jazz composers played by Paul Whiteman and his orchestra, which type of music Mr. Hawley seems to crave so much.

Very truly yours,

ALEXANDER STEWART,
School of Music,
University of So. California.

All of which recalls Seneca's ancient thought: "The mind unlearns with difficulty what it has long learned."

* * *

The cause of opera is not helped noticeably when the radio editor of a New York newspaper of recent date, writes: "The Paris warblers at the Opera Comique will wheeze their version of 'Manon' through the facilities of WABC."

* * *

Newark, N. J., January 31, 1934.

Dear Variations:

No doubt the overworked Radio Announcers of the musical "High Brow" stuff, are kept busy scurrying around for technical and biographical details to dispense to the uninitiated listener. What with chewing gum, gasoline and laxative commodities in their heads, I suppose it is expecting too much of these fellows not to slip in an occasional "Boner." So, in last Sunday's broadcast of the Cadillac Hour, the voluble announcer, in describing the conductor and soloist and their selections, after announcing the conductor and soloist and their selections, after describing Josef Hofmann as one of the acknowledged masters of the piano of our time—which he is—generously referred to Liszt (whose Tarantella Hofmann was to play), as "also" a great pianist. For many this last statement may have been news, for some of us however, it recalled a favorite exclamation of Liszt's: *"Heiliger Bimbam."* Some day the learned announcer will discover this in his travels.

Cordially yours,

ALFRED H. LEWIS.

* * *

Does H. T. Parker, of the Boston Transcript, who signs himself "H. T. P.," know that the criticized refer to him as "Hard To Please—Parker?"

* * *

Enrique Arbos, Spanish composer and conductor who recently celebrated his seventieth birthday in Madrid, received a congratulatory cable signed by many American musical persons. He writes to a friend in New York (Irene Lewisohn):

> Feeling the impossibility of thanking individually all the kind friends who have sent me their greetings, would you be so kind as to convey to all of them the expression of my deep gratitude?
>
> I cannot tell you how deep an impression it made on me and how it touched my heart to receive the cable with so many signatures of friends I love and admire so much.
>
> Here it has been splendid and really everybody has done much more than I expected or I deserved. Last week I conducted four concerts, all dedicated to me, and at the last one, Sunday morning, there were about four thousand people so enthusiastic and expressing so much love and affection, that it was unique as far as I can remember about anything I have seen in my life!
>
> The President of our Government came and put round my neck the ribbon of the highest order of the Republic. The Maire of Madrid was present and they are going to give my name to a street. Deputations of all the provinces and all the musical corporations were present too and they are going to establish a medal as a prize for the students of music.
>
> I tell you all these details because I am sure you will find pleasure in knowing them.

* * *

Dr. William McAndrew, former superintendent of schools in Chicago, says that colleges in America, "which have courses in almost every conceivable subject from philosophy to milking cows," should establish also a course in humor.

If that could be brought about, the curriculum might reasonably start with this item from the New York Evening Journal of February 2:

> Rubinoff, even without his violin, always has seemed an oracular person where musical problems are involved, and why not? He is directing, at the moment, three radically different types of orchestras; one on the air the other in a hotel, and the third in a theatre pit. Appreciative also of his gift for languages (except English) and his familiarity with idiom, I naturally sought him out for help in deciphering the strangest document to reach this pillar in years.
>
> The puzzle in question is an announcement of WABC's premiere of Gertrude Stein's opera, "Four Saints in Three Acts," on Thursday, February 8. The composer has given the libretto a text that is rather elusive. Here for instance, is what the singers are expected to warble:
>
> "Saint Therese in a storm at Avila there can be rain and warm snow and warm that is the water is warm the river is not warm the sun is not warm and if to stay to cry. If to stay to if to stay if having to stay to if having to stay to cry to stay if to cry to stay. St. Ignatius not there St. Ignatius staying where never heard then speak of it they were never beset——"
>
> "Sure," said Rubinoff, after reading it over. "It's a very touching study of Russian irregular verbs."

* * *

As the second number in the humor course, students should be obliged to read Prof. Moore's speech predicting the early disappearance of the Philharmonic Orchestra and the Metropolitan Opera.

Ladies and gentlemen, if you should meet Virginia Morgan on the street, a bus, in an elevator and she doesn't recognize you, please forgive her. She's a nice girl, and she really means to say hello to her friends. But she's so busy thinking first one thing and then another that sometimes she doesn't see people. This sounds like a slam. It isn't. It's an explanation and I assure you there is nothing feline about it.

* * *

Joe Lhevinne took his first ride in an airplane last week. He's quite well, thank you.

* * *

Have you ever watched José Iturbi applaud? His digital rhythm is as accurate in percussion as in pianism.

* * *

What I want to know is, who has the most beautiful jewels—Ganna Walska or Colette d'Arville?

* * *

How'd you like to play for 300,000 people in two weeks? Well, old children, just get yourselves a job at Radio City Music Hall as Vera Brodsky and Harold Triggs have done, and you'll enjoy the sensation. For 300,000 is the estimated attendance there during their two weeks' engagement. If Vera and Harold played for the same number of people laid end on end at Town Hall, they'd have to give 200 concerts. Who says I'm not a professional statistician?

* * *

Conundrum: If Estelle Liebling plays the piano better than Leonard, what does that make him?

* * *

Two attractive and expensively dressed young damsels were engaged in intimate conversation when I seated myself at the next restaurant table. Straining my good ear I heard the blonde say to the brunette, "He's marvelous. So cute, you know. And such a funny way he walks."

"But what does he do?" asked the babe in black.

"He's a violinist and gives recitals."

"Does he have many? I've never heard of him before."

"Oh, yes. When he can get them, he says."

"But how does he live? Does he teach?"

"Oh, no. He says that is ruinous to a person with real interpretative ability."

"Has he got an income or parents?"

"You certainly are curious, aren't you?"

"I only want to know. It seems so strange for *you* to be running around with a musician. I'm sure you wouldn't have fallen for him unless he was cute. And besides, if he's as good-looking as his picture in that bathing suit you've got, I don't know as I blame you. But I can't . . . ."

"Listen, dear. I'm in love with him. He's grand, and he plays divinely, and he's nice to take out on parties, and he's a gentleman. Now what more can you ask?"

"But, what does he do for a living? Certainly a man thirty years old must do something beside trying to get violin recitals to play."

"No. Why should he? He's an artist. And some day he'll be great."

"But you aren't going to marry him, are you?"

"Certainly not. I'm free right now. But Bill will be home soon, and then I shan't have time for him."

"But he's in love with you, isn't he?"

"He says so."

"Well, then—. I just can't understand it. What does your mother say?"

"She hasn't met him."

"And he's not a gigolo? You're sure?"

"I don't think so. He does use up a bit of money. But I feel he's worth it. He hasn't cost me more than a couple of hats and dresses so far."

"That's not so bad, then. I thought he must be expensive to drag around."

"Don't worry. If he gets that way I'll get rid of him quick. But you know, really, it's fun having some one to play music, just when you want it, without going to concerts or turning on the radio."

* * *

Emanuel List believes in the N.R.A. That is, where women are concerned. (Yes, I know this is enigmatic. I mean it to be. For you'll have to ask him the answer.)

* * *

Have you ever heard Arthur Rosenstein tell an English joke? His dual accent is an aural titillation.

* * *

I had occasion to call up the Met. the other day to speak to Frank Wenker in my disguised falsetto voice. Miss Morton answered the telephone and told me to call back in ten minutes, for Frank was conducting a lady through the auditorium to help her find her glasses. Here's hoping you didn't lose yours, Frank.

* * *

Dear Göta Ljungberg:

I think your new Salome costume is ravishing.

Love,
SIMON SNOOPER.

* * *

Clarabelle Walsh gave a party for John Charles Thomas after his Traviata ovation. All the three "B's" of New York—Broadway, Belgravia and the Bronx—were there *en masse*.

* * *

Half the standees at the Met. on Friday afternoon, Saturday afternoon and Saturday evening were composed of tenors and baritones on the operatic roster. They had come to hear John Charles Thomas, Paul Althouse and Charles Hackett (all Americans) make their débuts. And I'm here to tell you that I saw most of the great ones applauding vigorously. That's gratitude, my children—or is it?

* * *

Here's a musical (?) note from my tremendous morning's mail:

"Sir Simon Snooper:

Believe it or not, Sir Simon, but I went to a sociable given for me in Fort Pierce, Fla., after I'd 'satired' for the Chamber of Commerce. And, by golly, a Mr. Howell and a Miss Creech sang some duets. Tie a string to that. (I wish I could have.)

Love and kisses,
VANDY."

Sweet girl, isn't she? And so promising, my dears. It seems strange to me that kisses are showered on me only through the mail. Tie a string to that, Vandy Cape!

"Come, come, John, $500 won't hurt you. A Philharmonic concert is the only place you really get any sleep."

Foreign News in Brief

Berlin Bans Young People in Dance Halls

BERLIN.—Young people under eighteen years of age of both sexes are now to be banned from the public dance halls of Berlin. An exception is made when only German dances are used. "Down with Jazz," is the slogan. F. P.

Viennese Singer Decorated

VIENNA.—Bella Paalen, contralto of the Vienna State Opera, whose Salome, Elektra and Marie (in Wozzeck) are among the chief attractions of the institution, was decorated with the Silver Medal of Distinction. A. R.

Mary McCormic in London

LONDON.—Mary McCormic has opened at the Palladium, London's leading vaudeville house, with great success. C. S.

Jewish Music in Vienna

VIENNA.—The Austrian Zionist Women Organization arranged a concert of new Jewish music consisting of compositions of Engel, Brandman, Krein, Milner and Stutschewsky, prominent Jewish composers here. A. R.

An Opera on Münchhausen

BERLIN.—Münchhausens letzte Lüge (Münchhausen's Last Lie), an opera by Hansheinrich Dransmann, libretto by Theo Halton, has been accepted for performance at the Staatsoper. F. P.

Weingartner Opera in Vienna

VIENNA.—The Austrian première of Felix Weingartner's comic opera, Dame Kobold, took place in Baden, a resort town, suburb of Vienna, in the Stadttheater. The composer was present. A. R.

Busoni, Junior, Exhibits

BERLIN.—At the Galerie Gurlitt an exhibition of paintings by Raffaelo Busoni, son of the pianist, is being held. F. P.

From Our Readers

Too Long and Long Ago

New York, N. Y.

To the Musical Courier:

I was both interested and glad to read recently in the New York Times that Lauritz Melchior, Metropolitan Opera tenor, favors the cutting of Wagnerian operas. It recalled to my mind the time in 1901 at the Gilsey House in New York when in my presence Jean and Eduard de Reszké and Anton Seidl discussed the same thing and even went so far as to make the actual marking on the scores. May I add that I am glad Mr. Melchior has the same idea, for in his art he comes the nearest of any tenor to touching that great and distinguished artist Jean de Reszké.

Very sincerely,
WILLIAM THORNER.

Texas, Too

Sherman, Tex.

To the Musical Courier:

This is to tell you that I have always read the Musical Courier with the highest interest. There is none better. It has been of the greatest service to me in my professional activities as an artist and teacher and I could not do without it, depression or no depression.

Wishing you and your magazine continued success and a prosperous New Year, I am

Cordially yours,
MARIE KERN MULLEN.

I See That

Maria Jeritza will be presented over National Broadcasting Company networks on February 14 under the title of What Next?, a series featuring prominent figures in the musical comedy and operatic world. Mme. Jeritza's subject is The Most Embarrassing Moment of My Life.

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Lily Pons and Rosa Ponselle volunteered their services for the professional cabaret which is to conclude the second night's benefit performance of Vanity Fair of 1934 (Sigmund Romberg directing), at the Hotel Plaza, New York, on February 16. The proceeds will be devoted to caring for needy young heart sufferers at Irvington House, Irvington-on-Hudson, N. Y.

* * *

The Music Mentor League (Marie Damrosch, director) introduced Genevieve McKenna, soprano, Samuel Antek, violinist, and Creighton Allen, composer-pianist, at the third monthly gathering in the Berkeley, New York, on January 31. Joseph Wollner was accompanist.

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Constance Eisenberg, pianist, of the Makin-Loeffler School, Brooklyn, N. Y., and Alma Beck, contralto, shared a program given by the Matinee Musicale (Rosalie H. Klein, president) at Aeolian Hall, New York, on February 3.

* * *

William O'Toole will give a demonstration of his creative piano technic at his New York studio on February 25. In addition to selections by modern composers together with representative classics, each pupil is to play an original composition or an improvisation.

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Emily Roosevelt and Arthur Van Haelst are the artists on the Tea Hour at Station WMCA on Wednesday afternoons.

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Vera Brodsky and Harold Triggs, two-piano team who have been heard frequently in concert and over Station WOR, began a two weeks' engagement at Radio City Music Hall on February 1.

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Charles Haubiel gave his lecture recital, The Path of Music, at the Young Women's Hebrew Association, New York, on January 25. He traced the development of music from Pope Gregory to Schönberg, illustrating with his variations in the styles of all composers.

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James Friskin, pianist, played a program of Brahms compositions at a musicale given on February 1 for the benefit of the Hartley House Music School.

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Frances McCollin's scherzo, Heavenly Children at Play, was featured on the January 24 program of the Philadelphia Chamber String Simfonietta (Fabien Sevitzky, conductor) at the Bellevue Stratford, Philadelphia.

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Erika Morini has been invited to play in Paris on February 24 at the special concert which is being arranged by the Colonne Orchestra, conducted by Paul Paray. She will perform the Brahms concerto. Miss Morini's Paris recital takes place on March 1.

* * *

Frederick Jagel, tenor of the Metropolitan Opera, will be the assisting artist at the concert of the New York Chamber Music Society in the ballroom of the Hotel Plaza, New York, tomorrow evening (February 11).

(*Continued on page 23*)

OBITUARY

Eleonora de Cisneros

Eleonora de Cisneros, mezzo-soprano, said to have been the first American to make a début at the Metropolitan Opera House without foreign training, died on February 3 at the clubhouse of the American Women's Association, New York.

Mme. de Cisneros (born Eleonora Broadfoot) was a native of New York. In 1900 she sang at the Metropolitan, appearing as Lola in Cavalleria Rusticana, with Emma Calvé as Santuzza. After this she toured with Marcella Sembrich. This same year she married Count Francois de Cisneros, a Cuban journalist and went abroad. She sang in all the great opera houses of Europe, including among her rôles Amneris in Aida, Ortrud in Lohengrin and others. She was selected by d'Annunzio to create one of the parts in La Figlia di Jorio. She also sang with Melba's company in Australia, and with the Manhattan Opera House group presented in New York by Oscar Hammerstein. In 1910 she joined Campanini's forces in the Chicago Opera Company. She returned to the European theatres, six years ago creating at La Scala the mezzo-soprano rôle in the second performance of Strauss's Salome and the first Italian version of the opera. During the War she was active in the sale of Liberty Bonds and was decorated by the American Red Cross. Her husband and an adopted sister, May Johnson, survive. Mme. de Cisneros was fifty-three years old.

Robert H. Comstock

IVORYTON, CONN.—Robert H. Comstock, for twenty-five years president of the Comstock-Cheney Manufacturing Company, died on January 31. He was born here in 1853 and devoted his life mainly to the development of the Comstock-Cheney firm, manufacturers of piano keys and other machinery. The business was founded by his father, Samuel M. Comstock, and was expanded by Robert Comstock and his brother Archibald into one of the largest American plants in its field. His wife died eleven years ago. Two children survive, Ethel Comstock of this town and a son, Robert H. Comstock Jr., of Colorado Springs, Colo. C. I.

Montague Glass

Montague Glass, creator of the fiction characters of Potash and Perlmutter, who also was a pianist, died on February 3 at his winter home in Westport, Conn. Mr. Glass played piano duets with Dr. John Erskine, two-piano numbers with Dr. Sigmund Spaeth and sometimes acted as accompanist to the violin playing of Hendrik Willem Van Loon. He was a member of The Bohemians, as well as other clubs. His wife, the former Caroline Patterson, survives; also a daughter Elizabeth Mary Glass. The only son of Mr. and Mrs. Glass died at the age of three.

Rudolph Bischoff

Rudolph Bischoff, managing director of the Westbury Hotel, New York, who had been associated with many eminent musicians in his long career as hotel manager in various countries, died on February 1. He was born in Vienna in 1877. His father, Hieronymus Bischoff, was the Pope's courier for Austria. Johann Strauss, the Waltz King, was his godfather. Mr. Bischoff is survived by his widow, the former Edith Krautner of Bozen, Austrian Tyrol, and a sister living in Vienna. R. P.

Virginia Ferni Germano

TURIN, ITALY.—Virginia Ferni Germano, soprano, died here on February 4 at the age of eighty-four. She toured the United States more than thirty-five years ago. R. P.

Parisian Opera Public Hears Thomas' Hamlet in New Frame

Illusion Created Through Light—Pavlowa Belongings Exhibited—Jottings on Concert and Opera

PARIS.—As I have reported previously, the Paris Grand Opera has just given Hamlet by Thomas in settings provided by lights and luminous projections. This was bound to make people enquire, "Who was first to do that sort of thing?" and some of us have always considered the American dancer Loie Fuller as the creator and launcher of the modern idea of stage lighting and the method of making settings of magic-lantern slides. I lack absolute proof, however, and can only report that an article in the Parisian press informed the world that this system was employed for the first time in France and perhaps in the world during the exposition of 1900 in the Palais de la Danse. The problem it seems was to play without pause or interruption a ballet called Terpsichore, the ballet being in seven scenes each one taking place in a different country and demanding an instantaneous change. The stage was too small for scenery. The spectacle was finally mounted thanks to the collaboration of Georges Bourdon and the painter Eugene Frey the latter executing the plates or slides. "I invited all the leading theatre directors to witness the results" says Monsieur Bourdon, "and asked them, 'What are you waiting for, to take up the idea and do better than I'?" They were waiting for M. Jacques Rouché, 1933.

But no, those ideas did not wait for M. Rouché, 1933, but according to a letter which M. P. B. Gheusi wrote to M. Bourdon and which was published in a local daily it was M. Gheusi, now director of the Opera-Comique, then co-director of the Grand Opera, who utilized the method. This he did by giving at the Paris Opéra in 1907, Marechal's ballet Le Lac des Aulnes with the luminous projections of Frey. "We completely transformed," resumes M. Gheusi, "before the eyes of the public, the colors and the designs of the projections—and it was, in effect, a success that had no morrow until Monsieur Rouché."

In modern as in ancient time, who shall be first, is an interesting question and another has to do with putting new wine into old bottles. So far as I am concerned I wish we paid less attention to corpses and more to the musical life that is living now. New togs, facial surgery, and electricity will never restore the youth of a thing that has had its day and I see in the offing so many fresh young talents—who knows, maybe a genius or two!—waiting for theirs. And is it not ironic that the world is content, nay even vainglorious over it, to experiment with cadavers but not with the surging, magnificent red blood of today?

I see I am using up my space with philosophical considerations and as I am engaged to report and not essentially to make people think, I had better get on with my job.

PAVLOWA EXHIBITION

The Archives Internationales de la Danse are having, due to the initiative of Rolf de Mare, an exposition of portraits, photographs, and personal relics of Anna Pavlowa. The exposition comprises many portraits, drawings, and sketches of Pavlowa showing her in all her dances, attitudes, and creations, and more interesting still are the relics of her "rare" personality—tulle skirts, stage jewels, her powder puffs and boxes, and a collection of tiny statuettes "of her frail nude body that she had executed in delicate, pale porcelain." As someone said, "These charming trifles evoke Pavlowa's personality better than all the books that have been written about her, and all who loved her and her art should make a pilgrimage to this singularly attractive exhibition."

ODDS AND ENDS

Other events: Carlton Gauld, an American singer, member of the Opéra-Comique is now singing the rôle of Golaud in Pelleas et Melisande. His début in that part was eminently successful and another feather in his artistic cap. Gerard Hekking, cellist, and Lazare Levy, pianist, gave a concert of the Beethoven, Jean Huré, and Saint-Säens cello-piano sonatas in C, F sharp minor, and C minor. Their interpretations were the ultimate of formal perfection. In the hall of the Schola Cantorum a charming evening was spent (in spite of the dinginess of the hall and the atrociously uncomfortable seats) listening to the three Schumann trios for piano, violin, and cello as presented by Lazare Levy, Carmen Forté, and Louis Fournier respectively. The Societé Nationale de Musique gave its 548th concert, creating the following works: quartet for two violins, viola, and 'cello, by Lazare Levy; sonatine for flute and piano, by E. Fromaigeat; first suite for piano, by Georges Dandelot; Quartre Pièces en Trio, for flute, violin, and piano, by L. Rohozinski; Seven Songs, by Carlos Pedrell; and first string quartet, by Ermend Bonnal.

Returning for a moment to the Opéra-Comique, John Brownlee is singing Scarpia there with eminent success, when he is not on duty at the Grand Opera; and the Comique has celebrated the fiftieth anniversary of Manon by Massenet. A splendid record and you will recall that the work did not at first meet with public approval. People were listening for another Roi de Lahore. In spite of public disdain however, Manon was given eighty-eight times and when thanks to the brilliant interpretation of the title rôle by the American soprano Sybil Sanderson, it reached its two hundredth performance, its longevity was assured. Witness the present celebration.

ORCHESTRAL DOINGS

Among the orchestras we have had the Paris Symphony Orchestra conducted by Desiré Defauw, of Belgium, with Clara Haskil and Else Rykens as piano and vocal soloists; and Aline Van Barentzen, pianist, as soloist with the Conservatoire Orchestra, under the direction of Philippe Gaubert. With the Lamoureux Orchestra, directed by Albert Wolff, the Italian violinist, Orlando Barera played the concerto in C by Vivaldi, and the Beethoven Romance in F; and the following day Jacqueline Salomons, recently returned to France from her American appearances scored a success with the same orchestra in the Mozart concerto in E flat. The Colonne Orchestra, under Paul Paray, gave Five Motets by Florent Schmitt, the Poulet Orchestra did parts of Berlioz' Damnation of Faust, the Pasdeloup Orchestra, under Ernst Levy, did the Bach Magnificat and the Liszt Grand Mass. *Et voila pour une semaine.* IRVING SCHWERKÉ.

Musicales

Roerich Master Institute Orchestra Gives Concert

Isidor Strassner conducted the first concert of the newly formed Master Institute Symphony Orchestra at Roerich Hall, New York, on January 30. An attentive audience heard Handel's Concerto Grosso, played by the string section, in which two solo violinists, Joseph Spielzinger and Emanuel Vardi, as well as Jeannette Binder, cellist, played items. The closing gigue was performed with rhythmical unction. An ambitious number was Mendelssohn's Scotch Symphony; the scherzo was especially well played, and singing tone of the violins was noted in the slow movement. Youthful Eugene Orloff, violinist, played Bruch's second concerto with beauty of tone and good interpretation, and the overture to Die Fledermaus closed the enjoyable concert.

F. W. R.

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Tollefsen Trio at MacDowell Club

Carl H. Tollefsen, Robert Thrane and Augusta Tollefsen interested a large audience at the MacDowell Club, New York, on February 4, when they played trios by Boellmann, Tschaikowsky and John Mokrej's trio in B minor. For most hearers the Mokrej trio was a decided novelty, and was given a splendid performance by the Tollefsens. There is definite thematic statement, wide development, rhythmical incisiveness and melodiousness throughout; at the close the composer, in the audience, received an ovation.

Of the musicians' performance of the Boellmann work one found poetic appreciation, smooth scale-work by the pianist, and vigorous intonation from the strings. Tschaikowsky's variations sang their way through the work; startling contrasts were coupled with delicate finish. F. W. R.

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Madrigal Society Honors Mrs. H. H. A. Beach

Marguerite Potter, president of the Madrigal Society, New York, annually arranges an American composer's program, that of January 28 presenting Mrs. H. H. A. Beach, composer-pianist, Ruth Shaffner, soprano, and Ruth Kemper, violinist. They collaborated in works by Mrs. Beach, giving pleasure to a large audience. The French Suite is a series of charming piano works of individual character. Mrs. Beach played them effectively, and added her Scottish Legend as encore. The sonata in A minor for piano and violin has rhythmic incisiveness and wide sweep of harmonies. The performance was one of feeling and admirable ensemble, and the composer and Miss Kemper shared the honors. Four songs, featuring Miss Shaffner, concluded the program; they were Ah, Love but a Day, Moon-path, Ecstasy and Rendezvous, and proved an effective medium for the soprano's opulent voice and vital interpretations. She added The Year's at the Spring as encore. Miss Potter introduced Frederic Langford, tenor, and Vladimir Padwa, pianist, winners of the Chalif Hall recital, which the society will present on February 18. F. W. R.

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Russ Compositions Heard at The Barbizon

Elmo Russ, pianist-composer, presented a concert of his own music at The Barbizon Club, New York, on February 4. The artists appearing were Fjola Marine, soprano; Albin Werner, tenor; Harriet Joyce, harpist; Maria Halama, mezzo-soprano; Alfredo Chigi, baritone; Claudia Wells, Ann Lubow, and Rene Roberti, readers. Mr. Russ is a versatile composer and his numbers were replete with interest. They were received by the audience with every indication of pleasure. G. N.

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Louise Arnoux Offers Program

Louise Arnoux, diseuse, attracted a large audience to Roerich Museum, New York, on February 1, for a lecture-recital under the auspices of the French Roerich Association. Mme. Arnoux spoke on the origins, modes and rhythms of French folk-songs. Her remarks were confined more to the songs which had stood the test of time and not to such selections as Chansons Populaires. "To find the root and origin of these French folk-songs," said Mme. Arnoux, "one has to go back many centuries, to the time when there were no newspapers, no modern means of communicating news. The folk-songs, therefore, were a sort of newspaper and were used to record the many aspects of nature, victories of tribes, religious ceremonies, love—and scandals. In fact, all the various colors and shades with which the French language abounded were expressed in the folk-songs."

This was done, Mme. Arnoux told her audience, before diatonic and chromatic scales were evolved. With the aid of a blackboard she explained the difference between the old and the new modes of writing. "In addition to the lack of sharps and flats," said Mme. Arnoux, "there were many varieties of rhythm in the same number, the writer feeling the changes necessary in order to sing the text properly." Mme. Arnoux illustrated the traditions of the old French folk songs by singing numbers by Bourgault-Ducoudray, Maurice Emmanuel and Jean Huré. To show the difference in the arrangements by modern composers she programmed numbers by Ravel, Harold Henry and Bax. One of the composers, Mr. Henry, was in the audience.

Mme. Arnoux has a magnetic personality and gave fascinating interpretations. In her own inimitable style she strikingly conveyed the pathos, religious feeling, the beauty of nature, or the amusing French tale of love.

Mme. Arnoux was assisted by Bernard Gabriel, who added much to the lecture-recital by playing compositions by Couperin, Rameau and Ibert. G. N.

* * *

Ray Porter Miller Sings

Ray Porter Miller, lyric soprano, artist pupil of Leonard Rudko, was heard in recital at the Roerich Museum on January 28. Her program consisted of songs in Italian, German, English and Russian, the latter group adding a novel effect in as much as this language is not heard frequently in song recitals. Miss Miller revealed a voice of musical quality which she used with considerable technical command. In her program she was assisted by Michel Hoffman, violin, Milton Wittgenstein, and Leonard Rudko, piano. The large audience was appreciative and the applause resulted in encores. J. L.

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Van Vliet Trio at Washington Irving High School

The Cornelius Van Vliet Trio played a program on February 2, under the auspices of the People's Symphony Concerts, at the Washington Irving High School, New York. The numbers listed trio in B flat, op. 99 (Schubert), trio in F sharp (Wolf-Ferrari) and the Albéniz Spanish Rhapsody. The audience received the trio with enthusiasm and demanded two encores. Their playing was excellent both from the point of ensemble perfection and tonal blending. J. V.

SS. Ile de France Carries Musicians

Among the musicians aboard the SS. Ile de France when it made its February 3 sailing to Europe were Harriet Cohen, English pianist; Jascha Heifetz, violinist; Arpad Sandor, his accompanist, and Mme. Emma Eames, soprano.

New York Concerts

(*Continued from page 12*)

poser of Bonn, but charmingly spirited and tuneful. The soloists were Messrs. Wallenstein, Amans, Kohon and Bellison. Brahms' variations on a theme by Haydn again found the orchestra excelling in virtuosic mastery of the large-scale and complex score. The crown of the concert was Toscanini's overpowering reading of Bach's mighty passacaglia and fugue in C minor, transcribed for orchestra by Respighi—some of the most majestic pages in all music. The audience was large and suitably fervid in its ovational applause.

Daniel Morales An evening song recital, given in Town Hall by Daniel Morales, Spanish baritone, ranged through a wide variety of arias and songs in five languages. Mr. Morales, whose voice is of particular breadth and vibrancy in its lower register, gave his most authentic interpretations in his Spanish numbers, which included a monologue from Chapi's La Tempestad, and songs by Granados, Maduro, Perez, Alvarez and others. His program listed also Beethoven's In Questa Tomba, Wagner's Song to the Evening Star, Verdi's Eri Tu, and works of Salvator Rosa, Scarlatti, Flegier, Massenet, Tschaikowsky, Purcell, Grieg and Gounod. A group in English was a feature of the program, arranged in unhackneyed fashion so as to close with four highly characteristic Spanish works by Falla, Longas and Serrano, in which Mr. Morales did some of his most successful singing. Miguel Sandoval was the musicianly accompanist. The audience was cordial and asked for encores.

Other Concerts

Edward Sammons, tenor, Barbizon, January 30, evening.

Fili Monachino-Leitner, pianist, Barbizon, February 4, afternoon.

Civil Works Administration Organizes Musical Project in Greater New York

Musical activities that may be the forerunner of establishment of music as a state or federal responsibility are in the process of organization in New York City, where the first musical project for Greater New York to be approved by the Civil Works Administration has got under way.

Three hundred musicians, singers, teachers, accompanists and the necessary clerical staff form the working material for this project, which is designed to serve the Greenwich-Chelsea districts with a series of free concerts, starting as soon as enough available auditoriums are located and continuing until May 1.

The Greenwich Sinfonietta, a twenty-two piece symphonic orchestra, whose membership includes former players with the New York Philharmonic, the Rochester, Detroit and Richmond symphony orchestras, is rehearsing at the Greenwich Music School headquarters, donated for the project. Gerand V. McGarraghan is their conductor. The Chelsea Singers, a mixed choral group under the direction of George Foster, also is rehearsing. This group comprises trained men and women singers, many of whom have sung with the leading opera companies of this country and Europe. Present plans call for the formation of other choral groups, several string ensembles and groups of instrumental and vocal soloists. Concerts will be held in public libraries, school auditoriums, churches, settlement houses and in other institutions of the kind. If enough auditoriums are located it is planned to give nightly concerts in four or five different places. The Civil Works Service is a part of the Civil Works Administration.

Metropolitan Opera

(*Continued from page 15*)

SUNDAY NIGHT CONCERT

Ruth Slenczynski was soloist with the Metropolitan Opera's orchestra at the Sunday night concert of February 4. The nine-year-old pianist played Beethoven's concerto in C, Wilfred Pelletier conducting. It is stated that the audience recalled her eight or nine times, but, in accordance with the ruling of her manager, Charles L. Wagner, the Metropolitan's custom of no encores was observed. The singers of the evening were Elisabeth Rethberg, Lillian Clark, Irra Petina, Tito Schipa and Millo Picco. Unfortunately, no tickets were received by the Musical Courier, the concert being a benefit; therefore it is impossible to review the program.

Vocal Training Benefits Child And Adult in Threefold Measure

Susan Smock Boice, New York Teacher, Describes Physical, Cultural and Mental Development Gained in Singing

Vocal training carries a threefold benefit, exclusive of its musical value, according to Susan Smock Boice of New York. Physical, cultural and mental development is derived from the education of the voice.

"The whole principle of a healthy flowering of an individual's gift in this direction, however," Miss Boice said, "devolves upon the proper concept of 'education.' Those who apply it should be made to realize that the Latin root of the word means 'to lead out.' It is therefore a drawing out and fostering of the subject's natural talent, rather than a forcible impression of the teacher's ideas and personality. The system should involve few 'don'ts,' being rather a suggestion of the right course than a series of prohibitions against wrong methods.

"To leave off generalities and return to my own field," Miss Boice continued, "my experience has confirmed a discovery that I made some years ago, and that is that little children, being taught to sing, possess at the beginning two basic qualities of good vocalism—correct breathing and posture. This usually applies to children under seven years of age. After that, self-consciousness begins to breed awkwardness and bad carriage and the teacher of singing finds much to adjust and undo before constructive work can begin."

Beginning With the Child

"You believe that singing lessons should begin at an early age then?"

"Indeed I do. As you know, I have many pupils of tender years. I do not confine myself to teaching children, but it is one of the most interesting phases of my work. For one thing, children are more plastic and impressionable than adults; and in addition, it is a satisfaction to know that I can give them a sound foundation upon which they may build all their lives.

"Many young voices suffer through improper use, a fact of which I have had personal experience. When I was in school, I fell into the habit of singing the alto. The teacher assigned me these parts because, having a natural harmonic sense, I was useful in leading others. However, during my first years in high school I went to a vocal teacher who found that my natural voice was a coloratura soprano. I had to stop singing entirely for a year to repair the harm done by forcing chest tones. All this could have been avoided by proper guidance and attention during my childhood.

"Vocal training for children also is valuable in giving them assurance and individuality and is an excellent means of self-expression. With the right kind of teacher, singing is not 'work' to a child. It is my constant thought to stimulate the pupil, to bring out his imagination by games and suggestions, and to make him realize that this is a form of projection and expression of his individual ideas and personality. Once the children realize this, their lessons are a joy to them, not a dreary task set by unsympathetic elders."

"Is it difficult," Miss Boice was asked, "to find songs that have the proper musical worth and yet are in good taste for a child to sing?"

"No," she replied. "There is the vast folk reservoir and standard song literature contains many items which, while not composed for children, have suitable melodic and emotional simplicity."

"Do you advocate an unbroken course of vocal training through childhood to maturity?"

"Yes, in the case of girls. With boys, of course, there is a period when the voice is finding its adult register when they should not sing. This applies except in a few rare instances when the change is gradual and no 'break' occurs. When this happens, boys, too, may go right on with their lessons."

Correcting Bad Vocal Tendencies

"What means do you employ to correct bad vocal tendencies when you take on an adult pupil?" was the next inquiry.

"The first thing I do is to develop proper breathing—the great natural asset that they possessed as children. I insist that they apply all the principles of good breathing, but at the same time, paradoxically, they must not think about it. In other words, it must be a sub-conscious, not self-conscious process.

"I usually overcome their normal diffidence by placing them in front of a mirror to sing. 'Forget that that image is *you*,' I tell them. 'Concentrate entirely on singing into the small space of the looking-glass, and watch your own open mouth.' This has the effect of focusing the tone, and at the same time clears up any tendency to 'make faces' or persist in awkward or nervous gestures.

"It is really remarkable," Miss Boice continued, "how much vocal training will do in giving poise and confidence to people. One extreme case I had was a girl afflicted with St. Vitus Dance. I assigned her the task of regular practice before the mirror, and the happy result was that the young lady was cured.

"There are other examples of benefit to individuals not so severely afflicted. Singing is often a godsend to a repressed, inhibited personality. I have seen a homely, colorless girl, given this outlet, develop into a charming, successful person.

"To return to the statement that I made at the beginning of this interview, entirely aside from the musical angle, vocal lessons foster physical poise and grace, mental alertness and open the way to a new phase of culture.

"Not everyone who studies voice will have a 'career,' of course, and I am adamant in my rule never to pledge myself to turn a singer into a professional. It takes a long time before the quality, strength and appeal of a voice can be estimated to that extent. However, I have no hesitation in promising them all enjoyment and development in cultural stature." M. L. S.

Cincinnati Orchestra Plays In Home City and Louisville

Goossens Directs Attractive Program—Clifton Music Club Celebrates Fifteenth Anniversary

Cincinnati, O.—Eugene Goossens presented the Cincinnati Symphony Orchestra in a program of monumental proportions that included the local première of Ravel's charming Valses Nobles et Sentimentales. Other numbers were the Fandango from Falla's Three-cornered Hat, Respighi's Fountains of Rome, Dvorak's Symphonic Variations op. 78, and Mozart's symphony in E flat major, No. 39. Mr. Goossens is notable as a Mozart interpreter, and the orchestra gave a beautiful performance of this classic.

The orchestra met with much success on two occasions in Louisville, Ky., where a regular orchestral program was played in the evening preceded by a matinee performance for young people.

Club Marks Birthday

The Clifton Music Club celebrated its fifteenth birthday with a concert followed by a luncheon at the Sinton-St. Nicholas Hotel. Mrs. Edgar Stillman-Kelley, the guest of honor, who has given up the presidency of the Ohio Federation of Music Clubs to assume the duties of regional director for the National Federation, paid tribute to Mrs. John A. Hoffmann, president of the birthday club. She pointed out that under Mrs. Hoffman's ten years in office the club has grown in importance and has presented many young American artists, as well as distinguished musicians of international eminence. Among the honor guests was Mrs. R. A. Herbruck of Dayton, O., the new state president of the Federation.

Louis Saverne, distinguished pianist, and Karl Kirksmith, first cellist of the Cincinnati Symphony Orchestra, were the artists of the day, playing a program of classic and modern music. Mr. Saverne's group of Brahms and Chopin was especially well received.

Enthusiasm greeted Chase Baromeo at the conclusion of every song and every group on the program he sang for the Matinee Musicale Club. Graciously and generously he responded with encores. Delphie Lindstrom, accompanist, was also accorded much praise. M. D.

Concert Management George Leyden Colledge Notes

Recent activities of artists under the George Leyden Colledge Management have been extensive. Guila Bustabo, young violinist, who gave her own concert in Town Hall, New York, in November, has made several appearances as soloist with orchestras, including the National Orchestral Association, the New York Philharmonic Orchestra Children's Concert under Ernest Schelling, and the Harrisburg (Pa.) Symphony Orchestra. On February 17, she will be soloist with the Nassau Philharmonic Orchestra (George Porter Smith conductor); on February 24 she has been engaged to play at Town Hall, New York, in a benefit concert for the American Pioneer Women, and on February 25 in Washington, D. C. Later in the season she will play in Toronto, Can., and at the Ann Arbor (Mich.) Festival.

Doris Doe, contralto, and Margaret Halstead, soprano, each of whom has a heavy schedule at the Metropolitan Opera this winter, have obtained permission to fulfill concert engagements, Miss Doe appearing in Palm Beach, Fla., on February 9 and Miss Halstead to be the soloist with the Chicago Symphony Orchestra in Milwaukee, Wis., on February 19.

The Stradivarius Quartet of New York played at the Mannes School on November 19; Concord, November 23; Harvard, November 24; Westover School, Middlebury, Conn., December 6; Y. M. H. A., New York, December 17; Harvard Club, New York, January 14; Harvard, January 19; Concord, January 20; Scarsdale, January 24; at the home of Mrs. Christian R. Holmes, January 26. On February 4 and 25 they will appear at the Harvard Club, New York; Mannes School, New York, on February 18; a radio broadcast on February 26, afternoon; Huntington, New York, on February 26 evening, and Ridgewood, N. J., on March 12.

Winifred Cecil, soprano, includes among her recent recitals appearances in New York City and Glens Falls and Albany, N. Y. She will sing at the County Center, White Plains, N. Y., shortly before sailing for Europe to sing concerts in London and elsewhere.

Frank Bishop is appearing at the Bronxville (N. Y.) Woman's Club in a series of six lecture-piano recitals. Lucia Chagnon, mezzo-soprano, has been fulfilling New England dates, appearing with the Providence Orchestra in West Warwick and elsewhere. The Greek Byzantine Vocal Ensemble (Christos Vrionides, conductor) in the intervals of its commercial radio broadcasts has fulfilled engagements in Selingrove, Pa., New York City and elsewhere. Jessie Peters and Ralph Zirkle, duo pianists, who recently gave a New York début recital, have returned from a Southern tour including Spartansburg, S. C., Asheville, N. C., and Williamsburg, Va. Fay Ferguson, young American pianist, will appear at Town Hall, New York, on February 27; Helen Oelheim, contralto, February 28, and Ignace Hilsberg, Russian pianist, March 13.

Stuart Ross Active

January found Stuart Ross, pianist, occupied in coaching in New York, playing at concerts and teaching at the Emma Willard School in Troy, N. Y. Mr. Ross was accompanist for Lewis Emery in a private recital at the Lombardy Hotel, New York,

STUART ROSS

on January 1. On January 8 he played for his artist pupil, Eda Kroitzsch, in Upper Montclair, N. J. He was accompanist at the New York début of Carolina Finni on January 9 and was then chosen by Ganna Walska to play at her Philadelphia and Chicago recitals, both as accompanist and assisting artist. The end of January Mr. Ross broadcast on the Hall of Fame radio hour with Rosa Ponselle, whom he has been accompanying for eleven years.

Alberti Presenting Benefit Program

A series of programs for the benefit of the choir fund of the Central Church of Disciples of Christ, New York, begins tonight (February 10). The programs will be given by the Angelus Choir (Solon Alberti, conductor). Tonight's event is Gilbert and Sullivan's Trial by Jury, and on March 1 and 8 Mr. Alberti presents his Highlights from the Operas. Two of the concerts take place at the International House, New York. The first will be at the Central Y. M. C. A.

Three concerts also are announced (for which no tickets are required) to take place in the church auditorium. These are a dramatic performance of Mendelssohn's Elijah, April 25; a piano recital by Mr. Alberti, May 9; and the annual secular program of the Angelus Choir, May 23.

David Mannes Concludes January Orchestra Series

Ending the January series of free symphony concerts at the Metropolitan Museum of Art on January 27 David Mannes, conducting there for the sixteenth year, and the orchestra presented a program for an audience of 10,596 music-lovers, with the Pathétique Symphony of Tschaikowsky holding the principal place. On the second part of the program was a first hearing at the museum of the third Bach Brandenburg Concerto grosso. Also heard were two movements from Beethoven's woodwind trio, the Debussy Fêtes, the Dvorak Slavonic dances in E minor and A flat major, and the Wagner Tannhäuser overture.

For the four January concerts, donated again this year by John D. Rockefeller, Jr., the total attendance was over 36,000. In March four more concerts will be given by Mr. Mannes and the orchestra on the last four Saturdays of the month.

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St. Louis Orchestra Patrons Hear New Music by Native Composers

Vladimir Golschmann Conducts Works by John Kessler and Edward Burlingame Hill—Horowitz Scores as Soloist—Milstein and Gershwin Give Programs

ST. LOUIS, MO.—Two concert pairs by the St. Louis Symphony Orchestra, a recital by Nathan Milstein, and the appearance of George Gershwin and his rhythmic ensemble, provided the musical fare for St. Louis during the past fortnight.

Vladimir Golschmann's symphony program for the concerts of January 19 and 20 included the Freischütz overture; two symphonic sketches by John Kessler, a talented young St. Louis composer; the Moussorgsky Pictures at an Exhibition, and the concerto in E minor for cello by Sir Edward Elgar, played by the orchestra's solo cellist, Max Steindel. In his biennial appearance as soloist, Mr. Steindel had the courage of his convictions. He believes it the duty of the progressive musician to acquaint the public with current musical literature, even though on occasion the fulfillment of this duty may lessen the glamour with which a soloist might surround himself if he chose a well-known and sure-fire vehicle. The Elgar work does not belong in this category. It is difficult of execution and contains a number of effects which differ from the usual concerto. Mr. Steindel's meticulous performance deserved the unstinted acclaim with which it was received.

Mr. Kessler's symphonic sketches, Avalon, made a decided impression. There is originality in the general trend of the work which contains a wealth of complex rhythms, brilliantly colored and finely balanced instrumentation, and well developed thematic subjects treated in the modern idiom, without resorting to bizarre effects and overwrought dissonance. The music pleases the ear on first hearing, and stamps the composer as one of the important young Americans. Mr. Golschmann gave the sketches a noteworthy performance and the reception the work enjoyed was shared by both composer and conductor.

The concert closed with the Moussorgsky Pictures, as orchestrated by Ravel, played in superb fashion. Due to the illness of the orchestra's regular tuba player, an "S.O.S." was sent to the Cincinnati Symphony Orchestra and through the coöperation of Eugene Goossens, who released William Bell to fill the vacancy, the Pictures were played as per schedule, Mr. Bell adding greatly to the success of the performance.

Vladimir Horowitz appeared for the fifth time in seven seasons, as soloist for the symphony concerts of January 27 and 28. The power, technical brilliance and uncanny speed with which he negotiated the great pages of the Tschaikowsky concerto, aroused his capacity audiences at both concerts to a pitch of frenzied excitement. The importuning plaudits and foot-stampings which usually bring results, failed in this case, as Horowitz steadfastly adhered to his new rule to play no encores.

Golschmann began his orchestral list with the d'Indy revision of Rameau's suite No. 2, from Dardanus. This music of the eighteenth century had an unwonted plasticity and purity of expression in Golschmann's interpretation, and the orchestra played it in notable fashion. Edward Burlingame Hill's Lilacs had its first local performance, which resulted in a fine success both in its presentation and its reception by the audience. Strauss's tone poem, Don Juan, ending the orchestral program was magnificently done. Golschmann's feeling for this great musical epic was manifest in his profound and searching delineation.

RECITAL EVENTS ATTRACT

Milstein appeared in a violin recital on January 23, as the second attraction sponsored by the Civic Music League. In a program replete with interest, Milstein again called attention to the fact that he is in the vanguard among the leading virtuosos of the day. In the Vivaldi D major sonata, he and his virtuoso accompanist Emanuel Bay, provided matchless art, and in three Paganini caprices for violin alone, and pieces by Falla, Chopin and Wieniawski, as well as several added numbers, Milstein exhibited all phases of violinism at the peak of perfection.

George Gershwin and his aggregation including James Melton, popular radio tenor, played at the Odeon on January 31, where for two and one-half hours, rhythm was the keynote. Playing his concerto in F, his Rhapsody in Blue, and a number of his jazz song hits, Gershwin gave obvious pleasure to the densely populated house. Mr. Melton came in for a lion's share of approval with his cowboy songs and Negro spirituals.

O. C.

Russian Opera Company Opens New York Series

(*Continued from page 5*)

edge of Moussorgsky's score. He was called to the stage to share in one of the curtain calls. The chorus, trained by Basile Kabalchich, was an outstanding feature of the performance, singing with spirit and finesse. The Polonaise scene was danced with taste and piquancy under the direction of Sonia Serova. The scenery, designed by Yasha Anchutin and Vladimir Ivanov is extremely colorful, and gains by the superb lighting afforded by the modern stage equipment of the theatre. The costumes for Boris Godounoff, loaned by Mrs. Mary Louise Curtis Bok, were of sumptuous and subdued beauty, blending well with the glowing décors.

COQ D'OR

Rimsky-Korsakoff's ballet satire, Coq d'Or, full of fun, lovely tunes, and resplendent orchestration, had a spirited performance on Friday. It made its delighted hearers regret the absence of the masterpiece from the repertoire of the Metropolitan.

The Russian company gave the work as it was written, the singers also doing the acting. They made a lively and atmospheric success of the representation, which had especially telling scenery, costumes and stage management.

Conductor Plotnikoff read the score with full understanding of its melodic beauty, wit, and rhythmic vitality.

Max Panteleieff was the King Dodon. He has done the rôle here before and he repeated his keen characterization, with a wealth of comedy and meaningful vocalization. Nadine Fedora showed rich contralto tones as Amelfa. Thalia Sabanieva was a fluently singing Queen. Vechislav Mamonoff did the Astrologer. Esther Rosoff sounded the voice of the Golden Cock. Vladimir Deloff contributed merriment as General Polkan. The two princes were impersonated by Dimitri Criona and Alexis Tcherkassky. The settings came from Yasha Anchutin and Vladimir Ivanov.

KHOVANSTCHINA

Moussorgsky's Khovanstchina (written after his Boris, not produced during the composer's lifetime, and re-orchestrated by Rimsky-Korsakoff), was presented on Sunday evening in a spirited and atmospheric performance, decorated with especially suggestive and colorful scenery and costumes. The stage management, too, had unusual intelligence and fine effect. Mr. Plotnikoff conducted, kept the ensemble moving, and brought forth the full picturesqueness and strength of the orchestral score.

The story (by Stessov) of seventeenth century Russia, is one of religious, political, and amatory intrigue. It was well acted and sung by a competent cast.

Edwina Eustis, as Martha, possibly made the deepest impression, with a voice of unusual contralto volume and rich expressiveness. Milo Miloradovitch, another American, also gave agreeable tones to her rôle of Emma. Dimitri Criona, as Andrea Khovansky, sang with finish and musical characterization. Vasily Romakoff did a dignified, sincere and sonorous Dositheus. Others concerned creditably in the production were Michael Schwetz, Ivan Velikanoff, Stefan Kozakevich, Josef Karlov, Leonid Gorlenko, E. Grigorieff, and E. Ansonoff. The audience gave every evidence of complete enjoyment.

I SEE THAT

(*Continued from page 20*)

On January 19 Alfredo Squeo, violinist, played some of his compositions in a concert sponsored by the Italian Cultural Club and given at the Nichols Junior High School in Mount Vernon, N. Y. Doris Voester played the piano accompaniments.

* * *

Frances Hall and Rudolph Gruen will play a two-piano recital for the Junior League in Erie, Pa., on February 13. Tomorrow (February 11) the two broadcast their usual Sunday morning program over WEAF, playing the second and third movements of the Mozart concerto in E flat.

Miss Hall and Mr. Gruen will also give a two-piano recital at St. Elizabeth's College, Convent Station, N. J., on February 20. On February 18 they broadcast over WEAF.

* * *

Adele Margulies, formerly of New York, now active in Houston, Tex., includes among her artist pupils Drusilla Huffmaster, who recently gave a recital in Navasota, Tex., and also played before the State Music Teachers at Galveston. On April 10 she is to be soloist with the Houston Symphony Orchestra. Another artist student, Thelma Huntington, has appeared in Galveston, and in Houston with the Tuesday Musical Club.

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Margaret Reed Dooley, mezzo-soprano, sang at the Actors Club, New York, and is to give a recital in Roxbury, Mass.

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The Singing Mariners, male octet (Pauline Winslow, director), gave a program on the opening night of the Motor Show, New York, and were engaged for the entire week.

* * *

Elizabeth Shouldis, of Racine, Wis., is with Baroness von Klenner during this season. She sang several soli at the Roman Catholic Church of the Ascension on January 21.

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Elisabeth Durham, soprano, gave a recital for the A.W.A., New York, on January 28, offering songs in English, French, German and Spanish.

* * *

Julia Seargeant Chase Decker, president of the Music-Drama-Dance Club of New York, gave a luncheon at the Park Plaza Hotel on January 27, at which Presidents von Klenner (National Opera Club) and Rosalie Heller Klein (Matinee Musicale) spoke.

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Katherine Bellamann, coöperating with President Cutajar at the January 23 meeting of the Soloists Musicale, presented a program of piano and vocal numbers at the Gunin Studio, New York. Henry Bellamann made a speech.

* * *

Helen Oelheim, contralto, will be heard in a New York recital at Town Hall on February 28 assisted by Walter Golde at the piano. This is her first concert in New York although she is known to radio listeners for her work on the Show Boat hour and other sponsored programs.

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Frederic Dixon will play during the Concert Artists Hour over the NBC network on February 23.

* * *

The Hart House String Quartet gave a program on the Community Concert Course in Flint, Mich., on January 16. Among their spring engagements is an appearance in Lexington, Ky., March 20.

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Richard Leibert, organist, recently played Nina Pucini-Mercereau's Ave Maria over Station WEAF.

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The third musicale of the season at the Dornay-Culp Studios, New York, was given on January 26 by Lucille Manners, mezzo-soprano, Louis Dornay, tenor, and Betsy Culp, pianist.

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A prelude for organ, by Anna Carbone, organist and composer, dedicated to Mayor and Mrs. Fiorello LaGuardia, has just been published.

Press Comments

CHARLES HAYWOOD

Charles Haywood, tenor, artist pupil of Edith Gaudenzi of New York, recently sang in a concert presented by the music department of the Woman's Club of Upper Montclair, N. J. The Montclair times, reviewing the event, said: "Mr. Haywood's stage presence is unusually agreeable, and his interpretations most delightful, ranging effectively from the lightest to the most somber moods. His voice, which has great power and is at the same time capable of extreme sweetness, is well controlled."

HAZEL GRIGGS

Hazel Griggs, who studied piano with Bert and Cortot in Paris, and later with Lhevinne and Petri, gave a recital on January 21 at Chalif Hall, New York. Four daily journals commented in part as follows: "She possesses a fluent technic" (translation), New Yorker Staats-Zeitung. Grena Bennett, in the New York American, said: "Young, ambitious, talented, she presented a varied program, starting with a Bach partita which revealed poise, assurance, and a good technic under excellent control, combined with a liquid tone and musical sensibility. A large audience applauded freely, and there was rich tribute of flowers." The New York Journal (Henriette Weber) referred to her playing Schumann, Bach, Haydn and Brahms works, closing with Debussy, Ravel and Fauré, saying "In the works heard by this writer she made the impression of possessing certain definite elements of technical efficiency, agreeably combined with a singing tone and dramatic values conscientiously expressed." W. J. Henderson, in the New York Sun: "She was heard in a generous selection of music which ranged from Bach through Haydn and Schumann to Debussy and Ravel. For these works she offered a generally secure piano technic, an ability to realize in sound her conception of the composers' meanings as apprehended through an attractively sensitive musical understanding. The Schumann G minor sonata was well phrased and lyrical."

HAZEL GRIGGS

STELL ANDERSEN AND SILVIO SCIONTI

Among the recent appearances of the two-pianists Andersen and Scionti was one in Jordan Hall, Boston. Reviewing this concert, the Boston Globe's critic commented: "In a week unusually replete with distinguished piano recitals, that of Stell Andersen and Scionti deserves equal ranking with the very best of the past few days. Two years ago it seemed that Miss Andersen and Mr. Scionti practised their art superlatively well and this year it appears that they have gained in the way of deepened maturity and authority. Their two-piano performances are not quite in the general run. They do nothing tricky or breath-taking. About their playing there is nothing of acrobatic precision. Admirable in its mechanics, their ensemble possesses a certain elasticity and independence. Hence, where a dry perfection would pall, their playing never does. Bach's Chaconne threw in relief these artists' greatest virtue—their power of expressing, in the most sensuous of tonal terms, moods of high gravity and dignity. The same held true of a Chopin rondo and a lengthy excerpt from a Brahms sonata. No matter what they play, the beauty of their tone is the cause for marveling. These pianists' skill and taste as arrangers deserve passing note, along with praise for their performance."

The Boston Transcript: "Their playing brought out two main requisites for success. The first is a well-selected program. The second is a happy coöperative spirit which does not entirely destroy the sense of individual contribution toward the common purpose. Impressive was Bach's Preludium in E major, arranged by Saar. Here the steady progress of the counterpoint followed a fascinating relay from one pianist to the other and back again, or moved with united front toward the inevitable Bachian climax. It contained interesting shades of tone and an organ-like clarity and fullness. Debussy's Fêtes, in an arrangement of Ravel was likewise rich in color tints and neat harmonic differentiation. The musicians kept the rhythm bright, caught the eerie character of the dream-device. Sowerby's Prelude proved to be a stimulating example of the modern style in composition—dissonant harmony, uncompromising rhythm, stern tones skillfully divided between the two instruments. Lora Aborn's effervescent Capriccio Fantastico was discovered as one of the liveliest of available compositions for two pianos. It revealed the paired pianists in their most responsive manner."

After the two had given a program in Albany, N. Y., the Albany Evening News said: "It would be foolhardy to attempt a detailed analysis of yesterday's program. However, it should be said that the artistry of Miss Andersen and Mr. Scionti made Bach a moving thing of beauty instead of a purely technical display. The sole touch of humor in the program was offered by fourteen of the twenty Animal Pictures from the pen of Rudolph Ganz. While these brought smiles to the auditor, their demands on the skill of the artists were no less than in other selections.

"It is easy to recognize a fine musician, well-grounded in all branches of his profession in Mr. Scionti and it is just as easy to see in Miss Andersen's musicianhip, physical strength and almost uncanny sense of rhythmic precision, the reason for her selection as his partner in two-piano recitals of such clarity and technical altitude."

(*Continued on page 29*)

Chicago Civic Orchestra Plays Under Baton of DeLamarter

Local Organization Interests Large Public—Guiomar Novaes' Recital Attracts Many Pedagogues—Mignon Ends Grand Opera Season—Novelties and Restorations Announced for Next Year—Gabrilowitsch Fêted Soloist with Orchestra

CHICAGO.—Chicagoans should realize that they possess in the Civic Orchestra one of their foremost musical assets. The orchestra, which is composed of talented young players of the city, gave its first concert of the season at Orchestra Hall on January 28, under the direction of Eric DeLamarter. The entire first half of each season is spent in rigorous rehearsal under Delamarter and so excellent have been the results already obtained from that training that more than ninety of its former members have been engaged as symphony players in the large orchestras of the country in the past few years. Annually the ranks of the orchestra are changed and the new recruits have to pass a competitive examination for membership. When they are accepted they receive the best training possible under the guidance of a man who really knows how to impart to others what he himself knows so well.

The Civic Orchestra has an eminent place, as was manifested by the large attendance on hand at the concert under review. The backbone of the program was the Borodin symphony in E flat major, and the orchestra's performance and DeLamarter's reading of it made a deep impression on the listeners. DeLamarter is a drillmaster *par excellence*.

He guided his orchestra through the concert with paternal care, indicating carefully the cues and getting from his men every ounce of enthusiasm. In turn the players followed minutely all his demands and coördinance of thought between conductor and players made the concert one of the most enjoyable this season at Orchestra Hall. The Civic Orchestra is not a student body and its playing would put to shame several professional organizations that perform elsewhere in this country.

Beside the symphony, the program included the overture to Phedre by Massenet, Danse de L'Amazone by Liadoff, the *andante cantabile* from Tschaikowsky's string quartet No. 1, and two novelties—David Van Vactor's Passacaglia and Fugue (which had its first hearing on this occasion) and Liapounoff's Polonaise, which had its initial Chicago performance. Mr. Van Vactor, a flutist with the Chicago Symphony Orchestra, was at one time a member of the Civic Orchestra. A pupil of Paul Dukas in Paris and of Dr. Albert Noelte in Chicago, Mr. Van Vactor's work revealed him as a modernist who still believes in good tunes, as even his fugue is interesting. Composition and composer were warmly applauded. The concert reflected credit on DeLamarter. He is a big factor in the musical life of Chicago, where he has risen to a prominent place among its conductors. The soloist, Janet Fairbank, soprano, sang delightfully a group of songs by Schreker and Korngold.

NOVAES' PIANO RECITAL

One of the popular pianists here is Guiomar Novaes, an outstanding figure in the pianistic world. Heard at the Studebaker Theatre on January 28, under the management of Bertha Ott, she again won by her playing. That Chicago piano teachers find much to interest them in Novaes' playing was indicated by the large number of prominent teachers who had purchased tickets and followed closely her interpretation of such numbers as the Bach organ prelude in G minor, two Scarlatti sonatas and Liszt's B minor sonata. Then Mme. Novaes gave a music lesson in her playing of Octavio Pinto's Children's Scenes, the Little Horse with the Broken Leg by Guarnieri and Albeniz' Navarra. At the time of her American debut Miss Novaes had, beside an impeccable technic, the ability of projecting the demands of a composer. As the years have passed her interpretations have become even more masterly. Her fingers respond quickly to her active mind and the depth of her thoughts made her performances objects of admiration. Mme. Novaes draws from the piano a glorious tone. In the Bach organ prelude one would have thought that her instrument had become a manual organ with manifold stop combinations. The elegance with which she played the Scarlatti sonatas should be taken as a model by students. As to the work of her husband, Octavio Pinto, it is a series of delightful items and was played *con amore* by the pianist, meeting with instant success.

TOMFORD HARRIS BEGINS RECITAL SERIES

Tomford Harris began a series of four recitals of twentieth century music at Fullerton Hall, Art Institute, on January 28, with a program of modern French composers. Debussy headed the list, then came numbers by Honegger, Satie, Tailleferre, Poulenc, Milhaud, and Ravel. The next recital, on February 25, will be devoted to Italian, Spanish and Russian composers. The third, on March 25, brings German, Polish and Hungarian composers, and the final recital on April 22 is devoted to British and American composers. The programs include a number of first performances in Chicago and students who were unable to attend the first concert should not miss the next three. They will find in Mr. Harris an excellent interpreter of the moderns and they will also become acquainted with piano literature of the twentieth century.

Mr. Harris is congratulated on his happy thought of programming compositions seldom heard in the concert hall and in cataloguing composers according to their nationality. A virtuoso of the piano, he played his program of Gallic composers with the aristocracy of a Frenchman.

JACQUES GORDON PLAYS FOR MUSICIANS CLUB

The Musicians Club of Women presented on January 29, at the Chicago Woman's Club Theatre, Jacques Gordon, violinist. Heard only recently at the Kinsolving Morning Musicales, Gordon brought a completely new program which began with a sonata in G by Lekeu, compatriot and pupil of César Franck, whom he tries to emulate without equalling. Nevertheless the work has its merits and these were brought out by Gordon and Harold Van Horne, who presided at the piano.

The balance of the program consisted of the Bach E major Partita, with piano arrangement by Fritz Kreisler, Respighi's Poema Autumnale, and a group by Ernest Bloch, Edwin Grasse, Szymanowski-Kochanski and Falla-Kochanski. The theatre was practically filled and the audience buoyantly feted the violinist.

MIGNON CLOSES OPERA SEASON

A sold-out house witnessed the finale of the first season of the Chicago Grand Opera Company at the Civic Opera House, on January 27. The cast included Coe Glade in the title rôle; Lucille Meusel as Filina; Tito Schipa as Wilhelm Meister, and Chase Baromeo as Lothario.

Miss Glade's popularity increases annually. She is a creator, a fine interpreter, a picturesque and handsome woman endowed with a glorious voice, but her desire to be interesting is too apparent. Then, too, she should give more attention to the musical side of her interpretations. Tempi are marked in a score to be followed and not thrown to the winds. Some things she did remarkably well—better perhaps than we have heard them in a long while—but others indicated that Miss Glade has not as yet reached the top of her career.

Schipa was excellent. He belongs to that category of singers who deserve the name of master. He has improved his Wilhelm Meister since last heard here, acted with more refinement and was better groomed. Equally successful was the Filina of Miss Meusel. This young woman has made only two appearances this season, and unheralded she came to the land of her birth after several seasons in small European theatres. She is one of the best "finds" of the season. Her song gave unalloyed pleasure to the ear and her appearance joy to the eye.

Baromeo does not seem to understand the rôle of Lothario, which he sang fairly well, for he is a fine basso who just misses making himself eminent through his own fault. A visit in summer to the Opéra Comique in Paris, where they do not give very good performances but where they sing Mignon according to tradition, would show Baromeo where he errs both vocally and histrionically in a part which should be made paternal and heartbreaking. Helen Ornstein was a mediocre Frederick. Desire Defrere was good as Laertes, but Norman Cordon has had better rôles than that of Giarno.

Henry Weber conducted, but we differ with some of his tempi which were too slow, especially in Connais-tu le pays, which as he led it became a dirge instead of an aria.

Preparations are now being made for next season, which will be longer and include several novelties and many restorations beside the regular repertoire. Among the novelties are Berlioz' Damnation of Faust. The remountings hold Die Walküre, Tristan, Falstaff (in English), Strauss' Salome, and other operas which at one time or other have met with success on our opera stage. It is said that Otello will be given, likewise Gianni Schicchi, sung for the first time here in English.

VERA BRADFORD AT INTERNATIONAL HOUSE

Vera Bradford gave a piano recital on January 26, at the International House Theatre, University of Chicago, before a large and demonstrative audience. Her well arranged program, made up of numbers by Rameau-Godowsky, Scarlatti, Haydn, Schumann, Chopin, Brahms, Bartok, Ravel, Debussy and Liszt, was admirably played and met with the full approval of the listeners.

DANCER CLOSES JESSIE B. HALL SERIES

On January 28, Frances Allis and her nine dancers closed the interesting series of concerts sponsored by Jessie B. Hall at the Medinah-Michigan Avenue Club for the benefit of the North Side Animal Shelter. Though a disciple of Kreutzberg, Miss Allis has created her own dances. An especially delightful novelty on her program was a group of nature poems posed to the accompaniment of a dramatic reading.

CHAMBER MUSIC CONCERTS BEGUN AGAIN

Chamber music was once again heard with the reopening of the Chicago Chamber Music Society series on January 30, with a concert by the Mischakoff String Quartet. Orchestra Hall foyer held a fair audience and the applause accorded the quartet was encouraging to both players and promoters. The four members of the Chicago Symphony Orchestra, making up the quartet, gave effective account of numbers by Mozart, H. Waldo Warner and Debussy.

MONTE CARLO BALLET RUSSE HERE FEBRUARY 16

When the Monte Carlo Ballet Russe opens a week's engagement at the Auditorium Theatre February 16, Chicago will see what is said to be the largest group of European performers to come to America since 1916. Sixty-four dancers with a repertoire of twenty-two ballets ranging from the classic to the modern are in Vassily de Basil's company.

VECHESLOVA AND CHABUKANI AT ORCHESTRA HALL

Henry E. Voegeli presented Vecheslova and Chabukani, dancers of the Marinsky Theatre of Leningrad, at Orchestra Hall, on January 31. These dancers, the first ballet artists allowed permission by the Soviet government to visit America, were warmly received by an audience which was entertained by spectacular acrobatic feats throughout the course of the recital.

GABRILOWITSCH SOLOIST WITH SYMPHONY

The Chicago Symphony Orchestra under the direction of Frederick Stock had for soloist at the February 1-2 concerts Ossip Gabrilowitsch, who played the Brahms concerto in D minor. Unity of thought between soloist and conductor added in making the presentation of the concerto as brilliant as we have heard in a long while. Gabrilowitsch, who has made eleven previous appearances at these concerts since 1901, has a host of admirers in this city and they unanimously agreed that they had seldom heard the soloist to better advantage. His playing aroused the enthusiasm of his listeners, who recalled him many times at the conclusion of the concerto.

The program in its entirety was one of the most enjoyable of the present season. It opened with the Bach suite in B minor, in which Ernest Liegl, flutist, splendidly played the solo passages. Richard Strauss' Thus Spake Zarathustra was given a superb performance.

Within the past month the Civic Symphony Association of Oak Park and River Forest was organized for the purpose of gathering together the forces in musical circles of these communities to promote the interests of and support the formerly known Oak Park Symphony Orchestra. The orchestra with a membership of seventy players has had one season of four concerts under the direction of Gladys Welge.

CHICAGO CONSERVATORY ADDS G. MAGNUS SCHUTZ TO FACULTY

Chicago Conservatory of Music announces the affiliation of G. Magnus Schutz, teacher and singer to its vocal faculty. In addition to his teaching and concert activities, Mr. Schutz is staff artist on radio station WEAF. He began his instruction at the conservatory on February 6.

ORCHESTRA IN NEED OF FUNDS

In an effort to meet the present critical financial situation of the Chicago Symphony Orchestra, board members of the Orchestral Association have sent out letters to season ticket subscribers outlining the orchestra's plight. The last three season's deficits are given as $47,940.41 in 1931, $80,344.43 in 1932 and $64,053.18 in 1933. For the current season the losses are estimated as about $70,000. This is the first time in thirty years that the patrons of the orchestra have been asked to contribute funds. The letter asks that the subscribers either become guarantors for this season to the amount of one-half of their season ticket subscriptions or to purchase or sell an additional ticket for the remaining Thursday evening or Tuesday afternoon concerts.

AMERICAN CONSERVATORY NOTES

Piano students of Cora Kiesselbach, Esther Huxhold and Bertha Fitzek, and violin students of Walter Aschenbrenner were presented in the regular recital of February 4.

Lenore Metzger, pupil of Wilhelm Middelschulte, was presented in organ recitals at the Montview Presbyterian and Calvary Baptist Churches, Denver, Colo., on January 12 and 14.

Students of Elaine DeSellem recently engaged for theatrical productions are Jane Canfelt, soprano, with the Duncan Sisters; Beulah Blake, soprano, Orpheum circuit; Paul Fedderson, baritone, Keith circuit. Victor Oakley, baritone, also with Miss DeSellem is a member of the staff of radio station WLS.

All of the contestants appearing in the finals of the piano and organ division of the Society of American Musicians' annual contest are from the conservatory. In the organ division they are Burton Lawrence, Clara Gronau, Kenneth Cutler, all students of Frank Van Dusen. The pianists are Helen Guest, pupil of Kurt Wanieck; Eulalia Herrmann and Howard Silberger, products of Rudolph Reuter and Muriel Parker, taught by Tomford Harris. Gizella Balaze, soprano, student of Charles La Berge, is appearing in the finals in the voice division of this contest.

Margaret Logan, pianist from Dorothy Baldwin's studio, is playing a group of solos on the February 10 program of the Lyon & Healy senior recital series.

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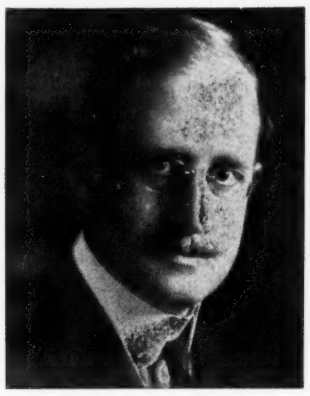
American Conservatory of Chicago Announces Summer Master School

Leading Instructors to Be Present—Free and Partial Scholarships Offered—Normal Course in Children's Musical Training and Public School Music Instruction Featured

With a list of eminent teachers and lecturers, the American Conservatory announces its curriculum for the summer of 1934. Three consecutive summer sessions of six weeks each have been arranged: the first to start May 14, the second, or principal session, to extend from June 25 to August 4, and the third from August 6 to September 15. These courses are under the direction of Karleton Hackett, president, John R. Hattstaedt, vice-president, and Charles J. Haake, educational director.

Summer master classes are an outgrowth of a genuine need in the Middle West. Years of planning by the management and of work on the part of the faculty have built up the prestige of the American Conservatory as a headquarters for music instruction, and its summer school has established a nation-wide reputation. Scores of students and teachers from all sections of the country have become regular attendants. To these the advantages of summer study have a special appeal, offering the privilege of obtaining a fresh viewpoint, together with the opportunity to earn much needed additional credits towards degrees, or to meet the requirements of state accrediting boards and associations.



KARLETON HACKETT, president.

The World's Fair in Chicago was a feature of attraction last summer and will undoubtedly prove so this year. The conservatory has arranged its various courses so that students may have plenty of opportunity to study part of the day and spend the rest of the time seeing the Fair.

The Faculty

In the piano department, Heniot Levy, Allen Spencer, Edward Collins, Kurt Wanieck, Rudolph Reuter, Louise Robyn, Earl Blair, Tomford Harris, Mabel Osmer, Jeanne Boyd and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department includes Mr. Hackett, Theodore Harrison, Charles La Berge and Elaine de Sellem; in violin, Mischa Mischakoff, Herbert Butler and Scott Willits; Wilhelm Middleschulte and Frank Van Dusen in the organ department; Hans Hess and Carl Brueckner, in cello, and Margaret Sweeney for harp.

Normal Classes

One of the features of the summer session is the normal class in children's musical training, under the direction of Louise Robyn. These classes will meet daily for two weeks, commencing June 25. Miss Robyn presents

EDWARD COLLINS

two concurrent courses, endeavoring to cover the material offered in the winter terms.

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Miss Boyd, Stella Roberts and others.

Dramatic and Organ Departments

Dramatic art courses, directed by Louise K. Willhour, John McMahill, Jr., and Esther Sachs, will lead to certificates and diplomas.

The organists, Mr. Middleschulte and Mr. Van Dusen, are to be available for private organ lessons, and special courses in church and concert organ are to be given by Mr. Van Dusen and other teachers.

Series of Recitals

A series of public recitals at Kimball Hall for the summer term has been announced. These are to be given by members of the faculty and artist pupils, including members of the master classes. Among the faculty members the following will take part: Messrs. Levy, Reuter, Collins, and Harris, pianists; Theodore Harrison, Marie Sidenius Zendt and Louise Winter, vocalists; Edward Eigenschenk, organist. Students attending the summer session are admitted to the concerts free of charge.

Activities of Sigma Alpha Iota

Sigma Alpha Iota, national music fraternity for women, reports a steady progress in spite of the general conditions of the past two years, and is starting 1934 with a carefully planned program. This fraternity, which listed at the beginning of the recent depression sixty-four active and thirteen alumnae chapters, now lists sixty-three active, twenty-five alumnae and three provisional chapters, with several other groups from outstanding schools seeking active chapter charters. During 1932-33 seven province conventions were held throughout the country, and all the chapters, with the exception of two, were visited by the national president, Gertrude Evans of Ithaca, N. Y. At the time of her visit to the Alpha Chapter at Ann Arbor, Mich., Miss Evans assisted in the initiation of Grete Stueckgold and Rose Bampton as honorary members.

Sigma Alpha Iota maintains a National House Headquarters in the Allerton Hotel, Chicago. During the World's Fair these headquarters were the centre for all Sigma Alpha Iota members attending the Century of Progress. Open house and a series of musicales, teas and receptions, sponsored by the four Chicago chapters together with the chapter at Northwestern University, were conducted for the benefit of visiting Sigma Alpha Iota members and their friends every Sunday afternoon during the summer. Under the direction of Nina Shumway Knapp, president of Gamma Province, concerts and recitals were presented at the Illinois Host House at the Fair grounds during the exposition. Those participating were Emily Roberts, Mrs. Blanch Boyce, Luella De Windt, Edna Thompson, Thelma Michelson, Fredda Longfield, Eileen Bowman, Florence Autenrieth, Caroline Encell, Mary Titus, Myrtle Oglesbee, Alice Regina Johnson, Mrs. M. H. Jones, and Barbara Sneath of Chicago, Mrs. Roy D. Pardee, Lulu Jones Downing and Virginia Knapp Collins of Evanston, Mrs. Benjamin Ball of Highland Park, Ill., and Roberta Marie Hayes of Harvey, Ill. The final program in the series was given by Caroline Harriman Bert, Eileen Jasper, Terlan Mary Paul, Edith Usry, members of the Sigma Delta chapter located in Illinois University at Urbana, Ill.

At three large music conventions during the past year official representatives of the fraternity presided at a booth where its members might register and meet each other. The first was in the spring at Seattle, Wash.; the others were the Indiana State Federation Convention in April, and the following month the biennial of the National Federation of Music Clubs in Minneapolis, Minn. At the last of these, 116 members of the fraternity registered at the booth and 122 attended the Sigma Alpha Iota luncheon, at which Florence Macbeth, national honorary member was the guest of honor. Both the former president of the National Federation of Music Clubs, Mrs. Elmer J. Ottaway and the current holder of that office, Mrs. James Alexander Jardine are members of Sigma Alpha, the latter a former national officer.

Sigma Alpha Iota was founded in Ann Arbor, Mich., at the University School of Music in June, 1903. The founders are Elizabeth Campbell, Nora Crane Hunt and Francis Caspari of Ann Arbor; Mrs. Edwin S. Sherril of Detroit; Georgiana Potts of Toledo; Mrs. Arthur Olaf Anderson of Chicago, and Liela Farlin, now deceased. During the thirty years of its existence this organization has given its support to the cause of music. For some time it has maintained a national scholarship fund by means of which many of its members are given aid each year. In addition to this it is the aim of every chapter to maintain a scholarship of some kind. A cottage, known as Pan's Cottage, was built and deeded to the MacDowell Colony for creative artists at Peterborough, N. H. in 1918, and the fraternity has provided for its upkeep ever since.

The members of the fraternity are drawn from serious students of music, professional musicians of prominence, teachers and other music educators and eminent concert artists. There is a national executive board consisting of the national president, first vice-president, second vice-president, treasurer, secretary, editor and executive secretary, chaplain, chairman of finance committee, and the following province presidents: Mrs. George Pappard, Detroit, Mich., president of Alpha Province; Mrs. C. Harold Larsh, Inianapolis, Ind., president Beta Province; Mrs. Nina Shumway Knapp, Evanston, Ill., president Gamma Province; Charlotte Webber, Los Angeles, Cal., president Delta Province; Mrs. Gladys Wilson, Minneapolis, president Epsilon Province; Mrs. M. T. Bocquin, Memphis, Tenn., president Zeta Province, and Mrs. Douglas Card, Ithaca, N. Y., president Eta Province. Province and national conventions are held alternately every three years. The next national convention will be held in Denver.

In addition to the national executive board, Sigma Alpha Iota delegates considerable responsibility to its national committee chairman. The following head these committees for the present year: finance committee, Elizabeth Campbell, Ann Arbor, Mich.; investigation committee, Mrs. Bernard Batty, Los Angeles, Cal.; chapter scholarships committee, Mildred Winans, Oklahoma City, Okla.; Hazel E. Ritchey loan fund, Marion Sauer, Eastman School of Music, Rochester, N. Y.; contest committee, Marjorie Gallaher, Lamont School of Music, Denver, Colo.; Pan's Cottage, Charlotte Webber, Los Angeles; song book committee, Alice Nevermann, Wisconsin Conservatory, Milwaukee, Wis.; song book editor, Virginia Knapp Collins, Evanston, Ill.; membership, Mildred Sale, Oklahoma City; radio and publicity, Mildred King, Baton Rouge, La.; scholastic and professional standards, Huldah Kenley, Carnegie Institute of Technology, Pittsburgh, Pa.; music conventions, Alice Bivins, Teachers' College, Columbia University, New York City.

Berta Gerster-Gardini Lectures on American Music

Berta Gerster-Gardini recently gave a lecture on The Future of American Song at the Malba Woman's Club, Malba, N. Y. She was assisted by her artist pupil, Verna Carega. Florence Barbour furnished artistic accompaniments for Miss Carega, who displayed her expressive mezzo-soprano voice in Long, Long Ago, Deep River, and Griffes' By a Lonely Forest Pathway. By living American composers she offered A. Walter Kramer's The Great Awakening and the cycle Animals and Insects by Louis Gruenberg.

Mme. Gerster-Gardini, in the course of her remarks, said she wished to emphasize the importance of the fact that, due to unsettled conditions in Central Europe, America (especially New York) is attracting more and more of the finest European teachers and musicians. "Consequently," she declared, "our youth of today is given the opportunity to broaden its knowledge and skill in the art of music here in its own country. A new era with a strong sense of nationalism is dawning in music as in other branches, and is developing into a glorious, endless day." The lecture was warmly applauded by the audience. M. T.

Berúmen's Concert Dates

Ernesto Berúmen, pianist, will appear in recital at the McIntosh Studios, Rockville Centre, N. Y., on February 15. Mr. Berúmen includes on his program a group of two-piano compositions in which he will have the assistance of Mrs. Berúmen.

On February 17, Mr. Berúmen presents a short program at the Studio Club of New York, and on February 20 a piano recital at New York University (Washington Square), under the auspices of the dramatic department.

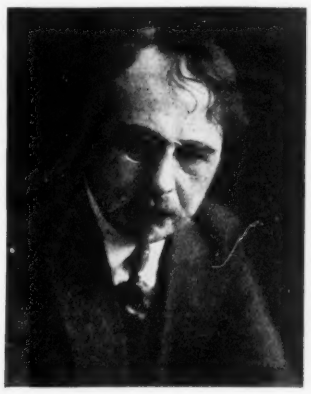
Mr. Berúmen also is to appear in recital at the New York Hospital on February 22, and on February 27 in a private recital at the La Forge-Berúmen Studios. The artist features a Mexican and Spanish group, besides works of the classical and modern schools.

Belle Fisch Silverman Appointed in Newark, N. J.

Belle Fisch Silverman has been appointed chairman of the opera and concerts committee of Mayor Ellenstein's Eight Point Plan of Newark, N. J. This project was created to help employment and to stimulate spending and buying in that city.

Mrs. Silverman is the local manager for Fortune Gallo in Newark and is to present a week of opera there beginning on February 12. The opening performance will be Aida, with Bianca Saroya.

THEODORE HARRISON



HENIOT LEVY

HERBERT BUTLER

RUDOLPH REUTER

Music Notes From Coast to Coast

FORT WORTH, TEX.—The Fort Worth Civic Music Association as the second attraction on the season's course presented today Shan-Kar and his company of Hindu dancers and musicians. Notwithstanding the bewildering novelty of the offering the audience found keen delight in the performance.

Musicians were interested in the strange music and instruments which furnished atmosphere for the dances. Those historically and analytically minded observed that the scales used approximated various of the old modes of Western music. Dorian, Aeolian and Mixo-Lydian tunes were heard, but there was nothing corresponding to our major scale, although the harmonic minor was used.

Q'Zella Oliver Jeffus, organist at Trinity Episcopal Church, was chosen by Michael Press as his accompanist for a recital in Vernon early last month.

The Fort Worth Symphony Orchestra presented the Franck D minor symphony as the major offering of the season's second concert under the direction of Brooks Morris. The reception accorded the work was an indication of growth both of players and audience. The first movement was especially well managed.

The soloist of the evening was Robert Hopkins, head of the voice department at Baylor University, Waco, who sang the Eri tu aria from Verdi's Masked Ball. Carrying out a personal conviction, and with rewarding enthusiasm from the audience, he sang in English, impeccably enunciated. His richly colored and resonant voice made for a stirring presentation of the aria. The following Sunday Mr. Hopkins was soloist with the Dallas Symphony Orchestra in the Beethoven ninth symphony.

The January concert of the Pro Arte String Quartet was devoted to German classical literature. Beethoven's quartet in F major, op. 18, No. 1 and the piano trio, op. 87, in C major of Brahms made up the instrumental portion of the program. The quartet shows consistent advance in quality of ensemble and unity of understanding. Guests artists were Eugenia Zublin, pianist, and Ernest Zublin, cellist, who with Marius Thor played the Brahms, and Fay Fulton Hubbard, mezzo-soprano, who gave a group of Brahms songs with rich artistry.

E. C. W.

PROVIDENCE, R. I.—Quality of a high degree has characterized the musical offerings of Providence. Ignace Hilsberg, pianist, playing for the Chopin Club guest night in Memorial Hall, proved himself an artist of faultless technic with a grasp of both classic and modern compositions. The speed, lightness and agility of Scarlatti, the astounding virtuosity of Liszt's Apres une Lecture du Dante, Fantasia Quasi Sonata, and the command of tonal resources in Ravel's Alborado, were indicative of his many-sidedness.

The Providence Symphony Orchestra (Wassily Leps, conductor) scored a triumph at its second concert in the Metropolitan Theatre. Martha Baird, pianist, was the assisting artist. From the opening Prelude, Choral and Fugue (Bach-Abert) the men played with greater musical comprehension and a finer appreciation of tone in all sections of the orchestra than at previous concerts. This was more noticeable in Mendelssohn's Scotch Symphony, which was given with much finish. For her offering Miss Baird presented the first concerto in E flat major of Liszt. She played brilliantly and with superb artistry and was recalled many times.

Under the auspices of the Rhode Island Chapter of the American Guild of Organists, Carl McKinley gave a recital in the Beneficent Church which drew a large audience. And justly so for Mr. McKinley's playing was masterly, with distinguished registration, clearness of manual and pedal technic and a high degree of musical insight.

The Boston Symphony Orchestra played its second concert of the season to a capacity house in the Metropolitan Theatre. Sir Henry Wood, distinguished English conductor, directed. It was a brilliant concert. Of the several unusual works presented the Enigma Variations of Sir Edward Elgar was notable. Sir Henry revealed himself as a poetic and musical conductor.

The Providence Festival Chorus, assisted by Royal Dadmun, baritone, presented its annual mid-winter concert in the Metropolitan Theatre under the direction of John B. Archer. The varied program was well sung, adding another to the successes of the organization. Mr. Dadmun's contribution to the program won enthusiastic applause.

The Clavier Ensemble gave its thirty-sixth chamber concert for two pianos in the Providence Plantations Club Auditorium, assisted by Jan Stocklinski, violinist. The program was arranged by Mme. Avis Bliven Charbonnel who played with May Atwood Anderson the Artists Life, (Strauss-Chasins) and The Blue Danube waltzes, (Strauss-Schultz-Evler-Chasins). Others appearing on the program were Lydia Bell, Marjorie Morgan, Beatrice Ward, Paul Velluci, Elizabeth Higgins, Dorothy Sperry, Doris Johnson, Maria Scalzi and Bernice Berard.

Elizabeth Congdon, pianist, gave a recital of three concerti, with orchestral arrangement played by Felix Fox, in the Plantations Club Auditorium. These were the A minor (Schumann), No. III in C minor (Beethoven) and No. II in C minor (Rachmaninoff). This was a large order for one evening but Miss Congdon more than fulfilled it. Her playing is distinguished by fine tone, nuance, ample technic, and an appreciation of the musical content. Mr. Fox supplied orchestral parts in sympathetic and beautiful style.

B. N. D.

SAN ANTONIO, TEX.—The Southwest Texas Music Association, Inc. (W. G. Higgins, president) presented the Vienna Boys' Choir for the Chamber of Commerce. Rarely has a more beautiful concert been heard in this city. The program—which opened with the Star Spangled Banner and closed with Dixie, both sung in English—was divided into three parts. The perfect vocal ensemble, the absolute control of the director, Hans von Urbanek, and above all, the freshness of these young voices, were things at which to marvel.

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) introduced John Hazedel Levis in a lecture-recital on the Music of China, as the third artist in the series of musicale-teas, of which Mrs. Paul Rochs is chairman and Mrs. Ed Steves is vice-chairman. In this lecture Mr. Levis told of the meaning and influence of music in China, the basis of the art of music of the Chinese, and the life and thought of the race through their music. As illustrations he played a number of his own compositions. The entire program was instructive and presented in an interesting manner.

The Allied Music Association, sponsored by the Chamber of Commerce, is holding a series of concerts each Sunday afternoon in the Municipal Auditorium. The general proceeds are used for the upkeep of the organ in the building. Various organizations give these programs.

Our Lady of the Lake College presented Burnet C. Tuthill, clarinetist, and Walter Gilewicz, pianist, in recital. Compositions played were by Brahms, Ravel, Debussy, Tuthill and Weber.

Volina Powers, soprano, who moved here from New York is offering a series of musicales in her studio. She recently lectured on the Fundamentals of Good Singing.

S. W.

SAN DIEGO, CAL.—The second concert of the Los Angeles Philharmonic Orchestra (Dr. Otto Klemperer, conductor) was heard on January 19 at the Savoy. The symphony in D minor (César Franck) opened the program, followed by the Oberon Overture (Weber) Variations on a Theme by Haydn (Brahms), The Afternoon of a Faun (Debussy), and overture to the Sicilian Vespers (Verdi). The concerts have drawn excellent houses under the auspices of the San Diego Philharmonic Orchestral Association (Mrs. Jack Duncanson, president). Two more dates are announced for February and April.

The Morning Choral Club (Louis Bangert, conductor) appeared in concert on January 24 at the Savoy, ably assisted by Mrs. Fenton Bagley, contralto, Gertrude Peterson, harpist, and William Benner, violinist, as soloists. Mrs. Bangert and Charles Shatto were at the piano and organ. Mr. Bangert directed with sincere regard for the finer attributes of choral work, and the chorus evinced excellent grasp of the difficulties of color shading and tonal beauty. Especially effective was an arrangement of the Kamenoi Ostrow of Rubinstein. The chorus numbers eighty-four women and is in its eleventh season.

The San Diego High School Orchestra (Nino Marcelli, conductor) played to its usual large and responsive audience on January 16 at the Russ. Much interest attached to the young people's spirited performance of the Ravel Bolero. The Interlude in Ancient Mode, (Glazounoff) and Minuet, (Bolzoni) were also given. There are ninety in the ensemble which continues, in spite of constant change in personnel, to reflect great credit upon its conductor.

The Student Concert Guild presented on January 17 a program devoted to junior students. Jean Abendroth, pianist, Meda Rowe, cellist, and Olive Parsons, accompanist, acquitted themselves with credit, and together with the Woodrow Wilson Junior High School Orchestra (Mrs. Amy Robinson, conductor), were much enjoyed.

H. B.

TOLEDO, O.—A brilliant audience of society and music-lovers filled every seat at the Toledo Museum of Art when the Chicago Symphony Orchestra played in concert under the baton of Dr. Frederick Stock on January 2. An exceptionally fine program was given. The orchestra rose to majestic heights in Scriabin's symphony No. 3 in C minor. Mary VanDoren, head of the museum's music department, again was acclaimed by the audience for her superb presentation of Schumann's Allegro affetuoso from the concerto in A minor, No. 54. Other numbers by the orchestra were suite No. 3, D major (Bach) and the symphonic poem, No. 3, Les Preludes (Liszt).

José Iturbi's mastery of technic was demonstrated here in his concert under Town Hall sponsorship. The audience was lavish with its praise for the Spaniard.

The Toledo Choral Society gave a second performance of Handel's The Messiah by popular request, before an audience of more than 2,200 persons at a Sunday afternoon concert in the Museum of Art. The society has announced the presentation of the first half of Bach's B minor Mass on April 22.

Sunday afternoon concerts were given recently at the Museum by the following: Monday Musicale String Ensemble (Charlotte Ruegger, conductor), assisted by Helen Lease Sloan, contralto; and the Eurydice Club (Zella B. Sand, conductor), assisted by Mrs. Donald Melhorn and Patricia Souren, violinists; Nancy Robinson pianist, and Worth Harder, flutist.

The Toledo Philharmonic Orchestra (Joseph Sainton, conductor) had as soloists at its January concert, Avery Crew, tenor, and Meyer Shapiro, violinist.

Epsilon Chapter and the Toledo Alumnae Club of Mu Phi Epsilon entertained Elva Gamble of Chicago, president of the Great Lakes Province, recently.

F. J.

TORONTO, CAN.—Piano concerts brilliantly predominated in an active musical month beginning with Poldi Mildner, seventeen-year-old Viennese pianist, who made a return visit as guest of the Toronto Women's Musical Club to a packed house at Hart House Theatre. In the same week Josef Hofmann crowded Eaton Auditorium and the following evening Massey Hall was filled to hear George Gershwin, James Melton and Reisman's Orchestra. The Hofmann recital was a superb exhibition of pianism.

The next day Guy Maier, pianist, gave a joyful and picturesque recital in the series of Concerts for Young People under the management of Kathrine Whetham in Eaton Auditorium. Harriet Cohen, English pianist, played with the Toronto Symphony Orchestra under Dr. Ernest MacMillan, interpreting Symphonic Variations of Arnold Bax with dramatic power. Miss Cohen also played with the Hart House String Quartet the next evening to another capacity house in Massey Hall. The next eminent pianist to perform here was Myra Hess, who repeated her last year's triumph in Eaton Auditorium.

The third Concert of the Hart House String Quartet was on January 6, in Hart House Theatre. On January 8 Kayla Mitzel, young Canadian violinist, appeared in Eaton Auditorium. The Toronto Symphony Orchestra, under Dr. MacMillan, gave an all-Wagner program in Massey Hall which was attended by His Excellency Lord Bessborough, Governor General of Canada.

Carl Weinrich gave an organ recital in Eaton Auditorium. Lily Pons sang to a capacity house in Massey Hall on January 16.

On January 25 Sigrid Onegin, contralto, sang in the third Suckling Concert at Eaton Auditorium. The month came to a brilliant close with Yehudi Menuhin, violinist, playing at Massey Hall and Jeanne Dusseau, Canadian soprano, giving her only Toronto recital in Eaton Auditorium.

A. W. S.

VANCOUVER, B. C.—The first concert of the New Year was given by the Philharmonic Club of the Hotel Vancouver on January 6. The soloists included Margaret Allen, Robert Doman, vocalists, James Richardson, violinist; Kenneth Ross, pianist; and a mixed quartet which was heard in the Brahms Liebeslieder Waltzes under the direction of Burton L. Kurth.

The Sunday afternoon concert of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) took place in the Strand Theatre, January 7. The program was devoted to the works of Beethoven, Mendelssohn, Debussy and Goldmark. Jean de Rimanoszy, Hungarian violinist, was the soloist on this occasion, playing the Mendelssohn concerto for the violin.

The program of the Woman's Musical Club featured the works of Bach and Mozart. The concert took place in the Hotel Vancouver Oak Room, January 17. The soloists were Dorothy Tennant, soprano; Mrs. F. X. Hodgson, contralto; and Phyllis Bentham, pianist; Douglas Stewart, violinist.

The Burrard Male Choir (Evan Walters, conductor) assisted by Isabelle MacKenzie, gave a concert on January 26 in the Central Presbyterian Church.

A. A. F.

VICTORIA, B. C.—The Arion Club of Victoria are sponsoring a series of twilight recitals being given in the Metropolitan Church on Sunday afternoons.

The Christ Church Cathedral Choir (Stanley Bulley, conductor) assisted by a string orchestra were heard in recital December 31. The choir sang Bach's Christmas Oratorio and the Vaughan Williams Fantasia on Christmas Carols.

The Musical Art Society (Mrs. W. A. Jameson, president) featured the works of Robert Burns in a Scottish program given in the Shrine Auditorium January 17. Ira Dilworth made an address on the Scottish bard and the soloist Ethel Bassin, Vancouver soprano, included Lowland Scot and Hebridean songs, assisted by Piper Cameron and the Scottish dancers.

The Victoria Male Choir (Frank Tupman, conductor) assisted by Katherine Stokes, soprano, gave a recital in the City Temple January 17. The concert, under the caption A Musical Monologue took the form of a musical tour of Europe and the United States and held the works of composers of the Southern States, Britain, France, Germany, Italy and Russia. Piano numbers and accompaniments were played by Maquinna Daniels.

The Meistersingers of Victoria, a newly formed male choir specializing in operatic and light opera compositions made their formal début January 31 with Thelma Johns, Llewellyn Jones, Pierre Timp and Percy Mickleburough as soloists.

A. A. F.

Marousia Mueller Plays with Texas Orchestras

The recent concert with which the Fort Worth (Tex.) Symphony Orchestra opened its season presented as soloist Marousia Mueller, pianist. She played the Liszt A major concerto with the orchestra. Miss Mueller also was featured with the Houston (Tex.) Symphony Orchestra in the same work. The pianist is a Fort Worth girl. In recent years she has studied with Artur Schnabel and Alexander Siloti.

Ruth Lorraine Close Collects Javanese Music

Ruth Lorraine Close, American harpist, brought back to America from her recent travels in the East many curious examples of Javanese music. The Portland (Ore.) Symphony Orchestra, of which Miss Close is solo harpist, is to play Dirk Schafer's Javanese Rhapsody. Miss Close also gathered a collection of oriental objects of art on her visit.

Brooklyn School Hears Haubiel Lecture

Before an audience at the Brooklyn (N. Y.) School of Music on January 31, Charles Haubiel illustrated his lecture The Path of Music with his Metamorphoses. Vivian Ingraham sang his Elegy and Love Hidden.

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Henry Schroeder, Pianist, Makes Début as Baritone

Henry Schroeder, baritone, began his career at the Institute of Musical Art, New York, as a piano student, later studying privately with Louis Oesterle. Among Mr. Schroeder's artist pupils are Jerome Rappaport, who studied for eight and a half years from the age of three and a half. Mr.

(*Photo by Apeda.*)
HENRY SCHROEDER

Schroeder presented Rappaport at Aeolian Hall, New York, when he was five. Other Schroeder artist students include Libbie Lewis, Max Rapp and Max Kerber.

Mr. Schroeder has always had vocal talent and finally decided to study seriously under such teachers as Carl Hein, Francis Rogers, Fraser Gange, George Fergusson, Leon Rothier, Mme. Buehla Shacknove, Estelle Liebling and Lina Coen.

Mr. Schroeder gave a recital of four groups of songs and arias in Italian, German, French and English at the New York College of Music on January 29, where he has been teaching for eight consecutive years. On February 7 he appeared at the New Rochelle (N. Y.) Y. M. H. A. In March he will sing at the New School and introduce an ultra-modern composition by Elie Siegmeister, with words by Michael Gold (called Jan Clepak).

Studio Notes

FREDERIC DIXON

On January 28 Frederic Dixon repeated his Water Music program which he had given at Aeolian Hall, New York, on October 31. The second performance was at the pianist's New York studio. Mr. Dixon has given a series of recitals this season. Upon several occasions he has had guest artists, among them Willem Durieux, cellist, for the January 14 program, when the two artists gave a Brahms program, consisting of the Intermezzo, op. 119, No. 3; Ballade, op. 118, No. 3, Capriccio, op. 76, No. 1, No. 2 and the rhapsodies, op. 79, No. 1, No. 2 and op. 119, No. 4. The concluding number was the quintet in F minor, op. 34.

FRANCIS ROGERS

Helen Marshall, soprano, and Mordecai Bauman, baritone, pupils of Francis Rogers, gave a joint recital at the Juilliard Graduate School of Music, New York, on January 22. Their program included airs and songs by Mozart, Bellini, Schubert, Brahms, Fauré, Ravel, Edward German, Parry, Lora, Dunhill and Kramer. Harold Boggess, baritone, who also studies with Mr. Rogers, is the vocal soloist at the Surf Club, Miami Beach, Fla., during the entire month of February.

A. VERNE WESTLAKE

Mrs. Alexander J. Graydon, manager of the Westlake Fortnightly Musicales, Steinway Hall, New York, presented an interesting program at the January 31 gathering. Dr. A. Verne Westlake's pupil, Miss Booth, pianist and composer, played a Chopin ballade with artistic conviction; Francesco Dosalvie, tenor, sang her songs, So Still and Disillusion, effectively. George Ryall, pianist, played works by Chopin, Debussy and his own Moods, the last-named achieving special success. George Armstrong, another Westlake student, was heard in a Grieg ballade and Debussy's Sunken Cathedral, reflecting superior instruction and winning applause. The Master Singers Quartet (Mabel K. Embree, organizer and conductor) sang modern mixed quartets of Chilean and English folk-songs, arranged by Miss Embree, and made a hit. The quartet numbers Kathryn L. Balliet, soprano; Muriel Gwinnel, alto; Lewis H. Williamson, tenor; Everett Engstrom, bass. Enjoyable items of novel effect were contributed by Dr. Sunshine and Major Post, who gave a travelogue. Louis Richling, baritone, sang Evening Star from Tannhäuser (Wagner), with expression, Sidney Birchard accompanying him. The studio was crowded and the social hour enjoyed. F. W. R.

ESTELLE LIEBLING

Rosemarie Brancato, coloratura soprano, sang the rôle of Gilda in Rigoletto with the Chicago Opera Company on January 17. Kitty Carlisle, soprano, who appeared in Champagne Sec, has gone to Hollywood to begin her work with Paramount. Colette d'Arville, mezzo-soprano, gave a recital at Town Hall, New York, on January 22. Beatrice Belkin, coloratura soprano, was one of the soloists at the Radio City Music Hall during the week of January 18. She also sang the soprano part in the Beethoven cantata with the Y.M.H.A. Choral Society on January 21 and 22. Helena Lanvan sang the contralto part at the same concert.

Devora Nadworney, contralto, has been engaged to appear with the Russian Opera Company, which began a New York season of Russian opera on February 1 at the Casino Theatre. Leonora Cori, coloratura soprano, sang in the Faust trio at the Capitol Theatre, New York, during the week of January 12, and Aileen Clark, coloratura soprano, was the soloist there for the week of January 26. Lucy Monroe, soprano, took the rôles of Marguerite in Faust and Micaela in Carmen with the Montclair (N. J.) Opera Company on January 27 and 28. Gudrun Ekeland, soprano, has a singing part in the new show which opened on January 24 called Mackerel Skies. All are singers from the New York studio of Estelle Liebling.

MARIA CARRERAS

On January 12 a number of Maria Carreras' pupils participated in the monthly concert class program. Margaret Gaudiani, played the sonata in F major of Mozart. Miss Gaudiani, only eleven years old, gives excellent promise. Ina Gwyn interpreted the Mendelssohn Rondo Capriccioso and Louise Forstman a Chopin prelude and Albeniz' Seguidilla.

Josephine Abbene chose as her medium Schumann's Soaring and Priscilla Reid Ravel's Pavane. Jeannette deGeelen, who has already had a Mexican tour, offered Chopin's Ballade and Ständchen by Strauss-Godowsky.

Of great interest is the development of Glauco d'Attili, twelve years old, who has been studying with Mme. Carreras for a number of years. He played the first movement of Chopin's concerto in E minor. This young lad will make his New York début next November. M. T.

FLORENCE WESSELL

Among the artist pupils of Florence Wessell, Margaret Nash, soprano of Watertown, Conn., is broadcasting from WEAF on February 20 with a string trio. Marion Avery Roberts of Stamford, Conn., has been engaged as soloist of Stanley Heights (Congregational) Church. She is the leading soprano of The Carrollers, a group of singers directed by Ethel Edwards of Stamford.

William Serke, bass-baritone of South Norwalk, has been studying with Mme. Wessell and will appear in recital this month. Helen Warren has been engaged for the part of the Princess in a new operetta to have its first hearing in Boston.

IDA HAGGERTY-SNELL

Nell Justineau, soprano, and Marie Cellai, coloratura, were guest-artists at the Morningside Drive Club on January 14, followed on January 21 by appearances at the Women's Philharmonic, Steinway Hall, New York. They also sang on January 25 for the Altruistic Club. Both are products of the Haggerty-Snell vocal schooling.

On February 1 Clara A. Korn was given a surprise birthday party at the Haggerty-Snell studios.

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—The second term of the Cleveland Institute of Music began on February 5, the opening event being the annual piano recital by the director, Beryl Rubinstein, who played a prelude and fugue in E flat minor of Bach-Busoni, the Chopin B minor sonata, and compositions by Debussy, Scriabin and Balakireff, concluding with his own Sonatina.

On February 9 Lila Robeson, former member of the Metropolitan Opera Company, spoke at the Comparative Arts Course on Italian Opera. Arthur Loesser discourses on Piano Virtuosi on February 16 and will give a lecture-recital at the Cleveland Museum of Art the same day on Music in Crinoline, playing drawing-room pieces that were popular in the sixties.

Betty Williams, pupil of Maurice Hewitt, head of the violin department, played the Chausson Poème at the fortieth anniversary of the founding of the Fortnightly Club on February 6th in Masonic Auditorium. She was accompanied by her mother, Charlotte de Muth Williams. L.

Lawrence Conservatory

APPLETON, WIS.—Nathan Milstein, violinist, presented the third concert of the artist series sponsored by Lawrence Conservatory, January 18, at Lawrence Memorial Chapel. Included in the program was La Folia by Corelli, arranged by Kreisler; *adagio* and *fugue* from the sonata in G for violin alone, by Bach; the Goldmark concerto; Three Caprices for violin alone, by Paganini; Dance from La Vida breve, by Falla; Nocturne (posthumous) by Chopin-Milstein; and Polonaise in D major by Wieniawski.

On January 21 Helen Mueller, contralto, appeared in recital in the faculty concert series at Peabody Hall. Miss Mueller's program included Lieder from Schumann's Frauenliebe und Leben, songs by Grieg, Franz and Debussy, and representative American compositions. She was accompanied by Russell Wichmann. The next concert in this series is to be presented by Cyrus Daniel, composer-pianist, and Marshall Hulbert, baritone, on February 18.

The Lawrence College A Cappella Choir, a chorus of sixty mixed voices directed by Dean Carl J. Waterman, toured Chicago and suburbs from February 2 to 9, inclusive. Engagements included concerts at the University of Chicago Chapel; Hemenway Methodist Church, Evanston; Glen Ellyn Methodist Church; Austin M. E. Church; New England Congregational Church; Court Street M. E. Church, Rockford, and the M. E. Church at Waukeshaw, Wis. The program as arranged by Dean Waterman included both sacred and secular part songs by Gretchaninoff, Sahknovsky, Bach, Christiansen, Schindler, Willan, Cain, Dunn and Jenkins, who are representative composers of the Russian, German, English and American schools of choral writing.

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Nazi Germany Marches and Sings

(*Continued from page 5*)

(K. 522), and the Village Musicians' Symphony.

Mr. Diener stood before his orchestra, consisting of two violins, viola, cello, bass and two horns, playing the first violin part and conducting, with a perfectly serious face and manner, immense technical skill employed in burlesque accents, very slightly false intonations and interpretative exaggerations. He is a real comedian and won a genuine and richly deserved success.

KAMINSKI'S LATEST

Heinrich Kaminski's new quintet for clarinet, horn, violin, viola and cello, given its initial performance by the Chamber Music Association of the State Opera, was to this writer a disappointment. It was, however, enthusiastically received by a large audience. Perhaps the applause had a meaning. It is possible that a certain number of music-lovers wished to make a demonstration in favor of new music, novelties in modern style, as opposed to continual repetition of the classics. However that may be, the Kaminski quintet scarcely seemed to warrant the reception accorded it.

It is in three movements; the first two, Espressivo and Adagio, merged together. The Adagio is an Angelus based upon a folk-song. The finale, an Allegro, seems, at first hearing the best of the three movements. Its thematic material is clear and easily distinguishable, the form coherent and the balance of parts maintained. None of these qualities are evident in the opening movements, the music is hard to follow, the themes not outstanding, and the voice parts ineffectively blended.

MALIPIERO IN BRUNSWICK

In Braunschweig the other day, Malipiero's opera, Fabel vom Vertauschten Sohn, had its first performance on any stage. The Braunschweig Opera management is highly praised and commended for its courage in giving this original work, which the Berlin press reports as being a real addition to modern opera literature.

So far as one can judge, it is the Malipiero we are familiar with: the use of pedal bass, of *ostinato*, of impressive chorus writing, the fourths in harmony, the dramatic intensity. One has the impression that the Berlin critics are not familiar with Malipiero's earlier work. This latest is called "experimental." But the composer's experiments of this sort are now fifteen or more years old.

RAISING THE DEAD

A work far from new and of questionable importance was resuscitated in Berlin during the week. This was Christus by Felix Draeseke. It was excellently given by Bruno Kittel and his large chorus. In spite of moments of real magnificence, this oratorio has too little individuality of musical style to hold the attention. The best portions are poor Wagner or worse Bach.

Earlier in the season Carl Schuricht gave a splendid presentation of the Brahms Requiem; it was therefore without surprise that one discovered in him a really fine orchestral conductor. His program at a recent Philharmonic concert comprised a dreadful—almost laughable—overture to Richard III, by Robert Volkmann; a Mozart piano concerto, Hugo Wolf's Italian Serenade, and Strauss' Symphonia Domestica.

The soloist in the Mozart concerto was Georg von Harten, born in St. Petersburg, now living in Berlin. In the Wolf serenade, of which the exquisite coloring was brought out in an exemplary manner, the viola solo was lusciously played by Reinhard Wolf, a brother of Winfried Wolf, pianist, of whom anon.

One of the favorite composers of this writer is Richard Strauss, and of Strauss one of the favorite works, his Symphonia Domestica. It was awaited, therefore, with some fear and trembling, for its proper reading is no easy matter. However, neither the fear nor the trembling were justified, as the event amply proved. All the beauties of the music were brought to the fore—and it is difficult to conceive how anyone could find this music anything but beautiful. The impressiveness of its thematic material, and the directness and simplicity of its presentation, are manifestations of the highest art put to the service of a creative gift of no mean order.

A NEW GERMAN PIANIST

As the second in a series of three recitals devoted to piano concerti, Winfried Wolf gave a "romantic" evening in the Beethoven-Saal, assisted by an orchestra under the direction of Hans Hörner. The first evening, "classic," included concerti by Haydn, Mozart and Beethoven, and on the final evening Mr. Wolf will play Liszt, Grieg and Strauss. Just why certain works and certain composers are deemed to be "romantic" it is difficult to say, but Schumann's Introduction and Allegro Appassionato, op. 92, may fairly be called so, though it is also a classic and one of the great pieces of piano music.

The young Wolf looks a good deal like Iturbi: black-haired, short, broad, stocky. He has a smiling countenance, vitality, buoyancy and youthful force. His playing is rich in such feeling as the music demands, it had a luscious warmth without artificial romanticism or sentimentalism, and a sustained vigor that gave complete exposition to Schumann's close-knit form, breadth of design and the dignified beauty and nobility of his music. All of this applies equally to the splendid, dramatic, first movement (*Maestoso*) of the Brahms D minor concerto, op. 15, which was the final work on the program. The other movements of this concerto offered less opportunity for impressive interpretation, but were adequately played.

Between the Schumann and the Brahms was Weber's Konzertstück in F minor, op. 79, a work which offered Mr. Wolf a welcome opportunity to display his command of velocity. The flashing, brilliant pyrotechnical display of the final *presto* evidently appealed to the audience, and was rewarded by many recalls. There were moments of orchestral uncertainty, but for the most part the support was fair. Mr. Wolf has been invited to give this cycle of piano concerti in an American university.

—AND A YOUNG AMERICAN

A pleasant surprise awaited those who attended the début recital of Mary Betty Felts, pianist of Kansas City, Mo., at Berlin's American Church. Miss Felts, who came here several years ago to study with Artur Schnabel, is known as an efficient, willing and inspiring leader in musical affairs at the church, gay, cheerful and universally liked, but as a formal recitalist her qualities seem to have been concealed under the proverbial bushel. As a result of this recital, however, they stand out unquestioned; and it is certain that Miss Felts will win success on the concert stage if she can only get a start—a matter of financing.

Miss Felts is the sort of pianist whose playing gives pleasure; a born musician who enjoys her work and transmits her enjoyment to her audience. She has force and technic—but so have dozens of players who may never hope for popularity. What she has in addition is magnetism, musicianship, a natural manner free from self-consciousness and affectation. Her interpretations, too, are sane, normal, unaffected, informed with an immense wealth of detailed nuance, richness of color, sonority and vitality.

CONCERT MANAGEMENTS INCORPORATED UNDER STATE CHAMBER

Richard Strauss, president of the Reichsmusikkammer, has united all societies and individuals professionally active in concert-giving or promoting, in a single corporation to be known as the Reichsverband für Konzertwesen. Hans Adler of Berlin has been appointed director of the division devoted to concert management. Mr. Adler announces as touring under his management this season: Paul Lohmann, Cortot, Roth Quartet, Trio Italiano, Domgraf-Fassbaender, Carlo Zecchi, Quartetto di Roma, Elly Ney, Edwin Fischer, Brailowsky, Orloff, Vecsey, Trianti and many others. Other leading managers in Berlin are Hermann Wolff (formerly Wolff and Sachs), and Georg Albert Backhaus.

Concert Novelties Heard in Vienna

(*Continued from page 5*)

witches scenes in the late forties? If he had, how could he bring himself to do it?

Perhaps the inhabitants of Berlioz' contemporary musical world could not have appreciated his symphonic creations, as we cannot appreciate a landscape looking through a badly focused glass. The landscape becomes a blur. The Symphonie Fantastique might have been a blur in the interpretations of those orchestras and those conductors. In this case, it is the Vienna Philharmonic and Felix Weingartner who are responsible for the work's stormy success in the twentieth century.

VERA DE VILLIERS SCORES

Between the two symphonic poems, the South African contralto, Vera de Villiers, offered three songs of Berlioz, two of them melancholy, one bright in a merry barcarolle rhythm. Her timbre fits both moods. The upper register could be mistaken for a mezzo-soprano. The deep tones are free of all the usual blemishes—the voice is a contralto with only the good qualities, richness and wide range. In its purity and evenness it has virtues that very few real contraltos possess. Mme. de Villiers' appearance is particularly pleasing and her poise commendable. She was warmly received.

A Missa Solemnis of Beethoven, conducted by Fritz Busch, was sold out long before the performance. Remarkable was the solo quartet, Koloman von Pataky as the tenor, Erika Rokyta, soprano, Gertrude Runger, contralto, and Alexander Kipnis bass. Really, this performance of the Catholic mass had very little Christianity in it. At least no humble Christianity. Man, having created the music of Missa Solemnis, would be hypocritical if he lowered his head. There was no head-bowing. Call it Missa Exultantis.

A NEW SYMPHONY BY SCHMIDT

Franz Schmidt, twentieth-century classic Austrian composer, with the accent on Austrian, has written his fourth symphony, in C major. His second symphony had been awarded a prize in the 1928 Schubert symphony contest in America. Anyone who hears that symphony will call Schmidt the lawful heir to Schubert—Brahms and Bruckner being mere deviations from the line. Yes, Schubert is the only composer who could have had a frank influence on Franz Schmidt, and only when Franz Schmidt consciously submitted to the inspiration of Franz Schubert (as in the case of the contest). Still Schmidt is an Austrian symphony composer carrying the great tradition of the open, sincere, thoroughly musical and modestly pure Austrian symphony. The work dedicated to and conducted by Oswald Kabasta, was greeted with tremendous ovations.

YOUNG PIANO PRIZE-WINNER THRILLS

Among the several solo concerts which flooded the city immediately after the holiday lull, the most interesting was that of the young Russian-Polish pianist Boleslaw Kon, first prize winner in the Vienna International Piano Contest last June. This time he won the entire city. His excellently measured climaxes in Bach-Busoni are thrilling. The most difficult Chopin etudes he shakes out of his sleeve. It was he who introduced Szymanowski's B flat minor Variations into Vienna, making all pianists want to play it. There was more shouting than hand-clapping as Kon came out again and again playing the most difficult pieces as encores.

Josef Schuster, the Russian-German cellist who is still the solo cellist of the Berlin Philharmonic Orchestra (certainly Furtwängler must have intervened in his behalf), played an almost all-classical recital here. His most noble quality is his very large, far-carrying tone, a passionate and energetic tone. Sometimes this inner energy prevents him from moulding plastically the classical phrase where every passing sixteenth note counts. It is in these passing eighth and sixteenth notes that one noticed now and then a slight hurrying or a slight lack of the real legato. In the romantic *cantilenas* of Reger and Weber this became an asset rather than a fault. It gave the music an impulse. At no instant was anyone's attention distracted. The young cellist made a lasting impression.

Lecture-Recitals by Charles Haubiel

On January 16, at the home of Mrs. John W. Alexander, Charles Haubiel gave the third of his lecture-recitals on The Romantic Spirit. As examples for his theme Mr. Haubiel played Bach's Chorale Prelude, the Appassionata Sonata of Beethoven, Le Rouet d'Omphale of Saint-Saëns, Wagner and shorter compositions of other nineteenth century masters. He concluded his program with his own Cryptics, played by Virginia Noelte.

Mr. Haubiel gave a program of his own compositions for the Hospitality Centre of the Allied Arts, at their January meeting, where he was assisted by Vivian Ingraham, soprano, and Virginia Noelte, cellist. Mr. Haubiel spoke of the MacDowell Colony, another Allied Arts project, where many of his works have been composed.

On January 23 before the MacDowell Colony of Mountain Lakes, N. J., Mr. Haubiel's lecture-recital, Music of Today, was given. His program was made up of the music of different nationalities, among them the D minor sonata of Rachmaninoff. Other composers represented were d'Indy, Szymanowski, Schönberg and Marion Bauer, the last named by her Chromaticon and Ostinato. Mr. Haubiel also played his own Spanish Pieces and Portraits.

Christiaan Kriens' Activities

The Travelers Choral Club (100 employees) is now preparing its spring concert with a program that includes Elgar's The Banner of St. George. This is its tenth season and the president is Dr. William Bailen, economist of the Travelers. Each week the orchestra or chorus of the Travelers Radio presents a new work from Christiaan Kriens' pen. Recently a choral arrangement of Widor's Contemplation was heard.

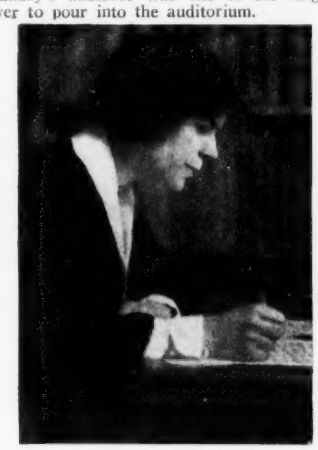
On Mr. Kriens' Travelers Hour The Three Graces, known at Radio City, appear. His "pop" concert with a soloist is relayed by NBC over forty-two stations every Wednesday afternoon. A series of arrangements for string orchestra by Mr. Kriens have just been published.

Press Comments

(*Continued from page 23*)

ETHEL LEGINSKA

Ethel Leginska served as guest conductor for the Dallas (Tex.) Symphony Orchestra on January 14 in what is believed to be the first performance in the Southwest of Beethoven's ninth symphony. The Dallas Dispatch said: "Close to 5,000 people jammed into Fair Park Auditorium Sunday afternoon to pay tribute to Ethel Leginska, world's most famous woman conductor, and to listen to Beethoven's ninth symphony. Sunday's audience was one of the largest ever to pour into the auditorium.



ETHEL LEGINSKA

"Leginska, seen here last season, conducted her orchestra with precision and force. When Leginska takes over the orchestra every member seems to put forth extra effort. The orchestra becomes more and more a smooth-running machine, discordant notes disappear.

"Leginska, attired in her traditional black, and waving her fluffy hair, was given a tremendous ovation."

The Dallas Morning News: "With entire success Beethoven's symphony No. 9 in D minor (choral) served its purpose as the *pièce de résistance* of the Dallas Symphony Orchestra's season. The return of Leginska as guest conductor and the mere idea of the symphony's presentation attracted patrons from near, far and wide to occupy every seat in the auditorium, the 500 extra chairs, standing room permitted by law and even the uncomfortable boxes.

"If a conductor be found with a burning passion for the ninth, with a spirit as dauntless as it is inspirational, with a mastery that meets every problem, with a personality that dominates an army and leads it up mountains and down gorges of contrapuntal architecture—then it might be possible for 'scratch' organizations to give the ninth. Ethel Leginska is just such a person."

WALTER RUMMEL

Walter Rummel, pianist, made a French tour of twenty-five concerts in November and December. Everywhere he played a featured Bach-Liszt program. La France (Bordeaux) said, "He interpreted Bach and Liszt in a faultless manner, varying his effects and nuancing his shadings with exquisite subtlety." Havre Eclair (Le Havre) wrote: "Walter Rummel was moving, lyrical, stupendous, and enthusiastic acclaim greeted him." Other appreciations were, "A formidable power and an utterly romantic exuberance" (Dernieres Nouvelles, Strasbourg): "Bach, colossus of music, Rummel, colossus of the piano. Walter Rummel has grown to such a degree through his work and gigantic culture, that he has developed into a colossus against whom one with an identical repertoire would be unwise to want to measure himself" (Le Phare, Nantes). "Like Liszt, Rummel electrifies his hearers" (Eclaireur de l'Est, Rheims).

Only a few of the articles which followed his Paris recital can, within the limitations of this space, be quoted. "The fluidity of his playing intensifies his action on the public," came from Le Jour. "Like a great tragedian before a classical text, or an epic sculptor hewing the facade of a mountain," from the Chicago Tribune.

RICHARD CROOKS

Richard Crooks' recent concert appearances have earned him praise in the press of many cities. Following his recital in Boston, the Boston Post said: "At all times—and yesterday's concert was no exception—Crooks' singing is marked by sentiment and fervor. Add to these qualities the natural beauties of his voice and the appeal is not to be resisted."

The Washington Star, after the tenor's concert in the capital on December 13, carried: "For purity and penetrating sweetness of tone, Richard Crooks is unequaled today. With him vocal art reaches a superlative point. Nothing in our concert season is as lovely as Crooks' singing of songs, for he is a master magician with his vocal art."

Mr. Crooks' Chicago recital was chronicled in the Chicago Tribune: "It would seem that Richard Crooks established a record during his song recital. He was presenting a group from Schubert's song cycle, Die Schöne Müllerin, and singing it as few tenors, for that matter few singers, have done in years. The audience, pleased beyond telling, demanded another item, and another, and another. Crooks at least once tried the soloist's ruse of quieting applause by singing one of the numbers in restrained mood, but it made no difference. All of which indicated that Crooks was in good form. He never sang so well in Chicago before."

MARGARET OLSEN

Margaret Olsen, soprano, recently gave a New York recital in the Barbizon-Plaza. The New York Evening Post's review said: "Miss Olsen is naturally endowed. Her voice is a pure and exquisite soprano with a charm of its own. And her equipment as an artist includes that precious poetic sense, that feeling for words and melodic allure, which lifts a song recital from a merely pleasurable affair to an experience of strange raptures. This praise applies to her treatment of Debussy's airs of sad reflection, to the entertainment Norwegian and Swedish folksongs. Also her procedure with Dissolve O My Heart, that noble entreaty from Bach's St. John Passion, had firmness of line and was reverently intelligent."

The New York Evening Journal: "A large and fashionable audience freely applauded Margaret Olsen last night. She has a pure soprano which she uses with reason and careful training."

New York Sun: "Miss Olsen's delivery proved her to be a pleasing and intelligent singer. Her voice is a pure soprano of good quality and commendably controlled, and her phrasing praiseworthy. She was admirable in many of the Scandinavian lyrics, and the Mor, min lille Mor, by Grondahl, sung with equisite taste and sentiment, was repeated. Miss Olsen sang with enviable assurance and musicianship."

Brooklyn Daily Eagle: "Miss Olsen sings with refinement and ingratiating charm." The New Yorker Staats-Zeitung: "A young singer who possesses a voice of much beauty and natural charm. It is a voice of great pliability and promise of a lyrical timbre. Her diction, phrasing and rendition were of a quality which pleased. A good and well-cared for *mezza-voce* and beautifully placed head tones."

Daily Mirror: "Miss Olsen has an intelligently produced voice and sings with a tone pleasantly colored and with clear diction and phrasing."

RALPH LEOPOLD

After Ralph Leopold's appearance at the Northern State Teachers College, Marquette, Mich., the Daily Journal of Marquette noted: "It is seldom one has the opportunity to hear piano playing that proves so popular with such a mixed audience. There is nothing of the spectacular and rabbit-out-of-the-sleeve tactics about Ralph Leopold's recital. In consequence the applause which he received yesterday is that much greater proof of how thoroughly his recital was enjoyed from the musical standpoint.

"There is a clearness and crispness of execution about his playing, a solidarity, that makes it quite distinctive for me. His program numbers, with the generous encores, made it possible for him to demonstrate the variety of his talent, but personally I like best (and do at all his recitals) those compositions in which he brings to the piano interpretations something of the sweep and scope and power of orchestral effects.

"I am perfectly willing to confess that the Ride of the Valkyries made me forget for the moment the auditorium setting and there came the feeling of great winds roaring, of the hoofs of the steeds pattering in the distance, and then crashing into an ominous gallop."

ISOBEL BAILLIE

Isobel Baillie, British soprano, made her American début at the Hollywood Bowl last summer. The Hollywood Citizen commented: "Isobel Baillie made her first appearance in America last night, and immediately won the hearts of her audience. Her pure lyric soprano possesses a perfect evenness of quality from top to bottom of her register, and she handled it with a finesse and surety that kept her auditors spellbound."

The Los Angeles Evening Herald and Express referred to her as "one of the world's best sopranos." The Los Angeles Times: "A calm satisfaction seemed to fill the Bowl as her clear, smooth voice floated out over the audience. Impeccable phrasing and perfect tradition were to be expected from a British singer who had won distinction, but *bel canto* was an added beneficence."

HENRIETTE MICHELSON

Henriette Michelson's recent tour in the West brought her commendation in the press of that section. The Kansas City (Mo.) Star's critic said: "In a program of Chopin, Debussy, Beethoven and Bach, Henriette Michelson of New York delighted an audience of musical people. Miss Michelson is a pianist of fine calibre, with power of mind and forearm. She has at her command a touch of the utmost delicacy and lightness. The keyboard is her canvas on which she paints from a rich palette."

The Independent, Kansas City: "Miss Michelson is a great artist, her fine mentality, warm temperament, dynamic power and singing tone lending unusual interest. Her Bach was beautifully voiced and clear, the Beethoven sonata splendid. Her interpretations are replete in poetry, color and finesse. She was rapturously applauded."

Following her appearance in Columbus, O., Roswitha Cranston Smith wrote in the Dispatch: "Henriette Michelson was presented to about 100 guests in the Faculty Club of Ohio State University by Mrs. Raymond Osburn. Miss Michelson proved herself to be a woman of decided personal charm and distinction. She set for herself a tremendous program ranging from Bach, Beethoven and Brahms to Chopin, Debussy and Ravel. The pianist's mental grasp was peculiarly masculine in its sense of the power and structure of a work, and this gift came to its fullest expression in Beethoven's sonata, op. 57, and again in the last movement of his sonata op. 31, No. 2, which she played as final encore. These she approached with the great directness and complete frankness of her nature and piled up her climaxes in the Beethoven style. The Intermezzo in C by Brahms, Chopin's Etude op. 25, No. 2 and Ravel's Ondine were well adapted to display the lighter and more delicate aspects of Miss Michelson's art."

GRACE ANGELAU

Grace Angelau recently appeared on tour with the New York Grand Opera Company, singing the Gypsy in Il Trovatore. Following a performance in Wilkes-Barre, Pa., the Times Leader noted: "Grace Angelau as the Gypsy, mezzo contralto, projected a voice of lovely color, and it was made obedient to the thrilling situation, consistent in placement and character throughout the gamut, the low voice being equal in penetration to the middle and high, and the instrument also noticeably flexible. It would be a well stocked lesson for any aspiring singer to well mark the use of this voice, to note the consistency of the tone and the intelligent and graceful action."

AROLDO LINDI

Aroldo Lindi, who has been appearing with the Chicago Grand Opera Company, is the subject of favorable comment in the Chicago press. The Chicago American said: "Pagliacci was a triumph for all concerned. Aroldo Lindi sang and acted Canio in an unsurpassable manner."

The Chicago Herald and Examiner, of a performance of Carmen: "Aroldo Lindi, the Don José, sang the music with that fine virility of tone which was so much admired in the recent San Carlo season at the Auditorium." The Chicago Daily Tribune's review of the production of Turandot contained: "Here was one of the striking achievements of the Chicago Grand Opera Company. There was much to be said of a brilliant performance by Mr. Lindi."

OLIVE BOND

The New York Grand Opera Company (Enzo dell'Orefice, director) gave performances of Il Trovatore and Carmen January 26 and 28 in Wilkes-Barre, Pa., and Binghamton, N. Y. Of Olive Bond, a member of the cast, the Binghamton Sun commented, "She should receive a share of the honor of the performance for her part as Micaela." The Wilkes-Barre Record praised her in the same rôle as follows: "She gave a realistic characterization of the village maiden. Winsome and petite, with a charming voice of poetic feeling and great capabilities, she added much to the success of the production." Miss Bond is from the New York studio-theatre of Florence Lee Holtzman.

SONIA SHARNOVA

Sonia Sharnova, contralto, recently sang with the Chicago Grand Opera Company as Ortrud in Lohengrin. The Chicago Daily News reported: "Mme Sharnova's Ortrud was one of vocal sumptuousness." The Chicago American: "Sonia Sharnova has the voice for the ungrateful part of Ortrud, and had a distinct personal success after the duet in the second act." The Chicago Herald-Examiner: "The distinguished contralto made an exhibition of bravura song that was memorable."

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Publications

Reviewed by R. M. Knerr

Modern Vocal Music

Motivos de Son, for high voice and piano, by Amadeo Roldan.

Sonata for chamber choir of mixed voices, *a cappella,* by Daniel Ruyneman.

The quarterly, New Music, for January, includes these two representative modernist compositions. Roldan, a Cuban composer who is active as conductor of the Havana Philharmonic Orchestra, wrote his Motivos de Son, a cycle of eight songs for high voice and eleven instruments, in 1930. Three excerpts are here offered with a piano reduction of the accompaniment on three staves. The texts are by Nicholas Guillén and are in a native dialect. Negro Bembon (No. 1 of the series), Ayé Me Dijeron Negro (No. 5) and Sigue (No. 8) are all highly characteristic utterances in folk style—vivid, monotonously cadenced, sharply rhythmed, piquant and tantalizing in lilt and exotic harmonies. The voice parts are written high and are fairly simple, the accompaniments extremely complex in a rhythmical sense. In short, highly spiced music for epicures whose palates crave variety. A translation of the texts would have added to their interest.

Ruyneman's sonata, which has been given in New York by the A Cappella Singers under Margarete Dessoff, was written in 1931 and employs the four traditional voice parts, vocalizing upon syllables instead of words. The composer (born in Amsterdam in 1886) exploits an original principle which is thus explained in the preface: "The choral instrumentation has not been inspired by a text but by the contrasting action of sounds; . . . the using of vowels characteristic of a certain tone; the simultaneous sounding of other vocals (color-counterpoint) and the use of various consonants in order to strengthen the rhythmic accents." His brief score is minutely studded with expression marks signifying whether successive sounds are to be connected in performance, or sung with closed or open mouth. Naturally, it is a work suitable only for choirs of the greatest proficiency and for sophisticated audiences. (New Music Society of California, San Francisco.)

Song Books for Children

Lilliburlero; a book of songs chosen by Lady Bell, D.B.E., and illustrated by Pauline Trevelyan.

Lady Bell, who died before this book was completed, "intended it to be a family song book for children and grownups alike," according to the preface by Miss Trevelyan, her grand-daughter. Some of the songs are from the English standard collections; others are less well-known old English airs; two are old French folk-songs adapted to English translations by Lady Bell. The preface acknowledges indebtedness to Ralph Greaves for writing the accompaniments to the songs, which are quaint and charming. They are accompanied by gay and tasteful little tinted drawings by Miss Trevelyan that give a picture-book daintiness to the collection—one of the most delightful ones of its sort that has appeared in English.

The titles of the songs are as follows: Lilliburlero; Summer Is I-cumen In; Here's to the Maiden; Song of the Victory of Agincourt; The Ox and the Ash; London Bridge Is Broken Down; The Flowers in the Valley; O Dear, What Can the Matter Be?; Play on Merry Panpipes; O, Who Will o'er the Downs?; The Hunt Is Up; Love Will Find out the Way; The Bailiff's Daughter of Islington; The Wraggle-Taggle Gipsies; When the King Enjoys His Own Again; Now Robin, Lend to Me Thy Bow; Paris Town; O Come You from Newcastle; The Keys of Heaven; Song of the Western Men; The Golden Vanitee; Blow Away the Morning Dew; Pastime with Good Company, and Here's a Health unto His Majesty. The recitalist who specializes in songs for children will here find rich material; all the works are simple enough to be sung by little folks, and of material worthy for grown-up use. The format is distinguished, the color-printing exquisite. (Oxford University Press, London and New York.)

The Children's Own Book of Songs and Silhouettes; by Claire Senior Burke.

These songs for kindergarten, primary school and home use show unusual versatility on the part of the author, who has not only composed the music and written the words but has cut out charming silhouettes to illustrate them. The song material is intelligently planned to give children definite rhythms and tunes, things to do, such as clapping and bowing, and subjects close to their experience. There are songs descriptive of the seasons, gathering apples and nuts, buying shoes and avoiding traffic in the streets. A practical and simple collection, with piano accompaniment, all the songs having been used in the author's own teaching. (Carl Fischer, Inc., New York.)

Songs

Swampland Songs; words and music by Robert MacGimsey.

The composer of these three numbers, born in Louisiana, has had unusual opportunities to study what he calls the Negro's "natural" mode of "singing songs to himself." His sincerity and meticulous efforts at capturing the native idiom are shown in the notes and direction for singing that accompany each work. Though they lack the unstudied and utterly unconscious simplicity of real folk music, Mr. MacGimsey calls his songs "spirituals," and they approximate to the spirit of these songs, being written naively and sometimes movingly. Down to de Rivah is an ecstatic pre-vision of the singer's experiences when he is to be sanctified by baptism. Marked "with strong processional rhythm," its chanting style mounts to a climax in a "wild shout" on the words "Hallelujah, glory, Lawd!" It is for medium voice, key of E flat; range, low B to G above the staff. Trouble is a rather brief and mournful chant with the refrain: "Trouble all Ah see." The number is for low voice; key, E flat; range, C to D.

The third song, Thunderin', Wonderin', is superior in imaginative grip. It is the song of an old Negro who gazes up into a stormy sky at dusk. The indication is "slowly and mysteriously." The pianissimo conclusion offers opportunity to run a gamut of terror, wonder, childlike despair and pathos. For low voice, key of C sharp minor; range, low C sharp to D sharp. (Carl Fischer, Inc., New York.)

Interlude: Words by George O'Neill; music by André Kostelanetz.

An extremely brief and impressionistic setting for voice and piano of colorful words by a young American poet that suggest the Verlaine school. "Vague memories afloat, intangible mosaics, stars in a pool," are some of the ingredients of this effective but not profound bit of sensibility, set to workmanlike and harmonically rich *quasi recitativo* writing. For medium voice, key of C; range, low D to E. (Carl Fischer, Inc., New York.)

How Deep in Love Am I, Old Irish Air, arranged by Herbert Hughes; words by Harold Boulton.

For lovers of Irish music (not the synthetic but the real folk-type), here is an adaptation of an authentic tune of much interest. Herbert Hughes has attained considerable reputation for his musicianly settings of this type of melody, slightly tinctured by modern harmonic color. The text, of whimsical and simple cast, is sufficiently exaggerated in expression to provoke sympathetic smiles, despite the genuine note of passion in the lover's plaint. The song ends characteristically in the minor, but has a marked rhythmic lilt. There are two versions, in C minor and E minor, the range in former case being from C to E flat. (Boosey & Co., Inc., New York.)

For Piano (Elementary)

Play Myself Book, No. 1; by Effa Ellis Perfield.

The forty-two extremely simple tunes for the piano contained in this charming beginner's book constitute a great deal more than the usual type of keyboard exercises. The book is designed to "create and hold the interest because it requires," in the words of the author, "ear to construct melodies, eye to coördinate with the ear, and touch to play all over the keyboard with greater ease and better tonal quality." This is in accordance with the principles of Miss Perfield's system of music training, in which this book and its two sequels, her Constructive Music Book and Rote Piano Pieces, as well as other printed materials designed and copyrighted by the author find a place.

The tunes, besides being simple, are picturesque, for each has a descriptive title, such as The Owl, Oriole, Whip-poor-will, Snow, Courage, Meadowlark, and so forth, but they are not merely pictorial. Their purpose is to provide exercises in contrasted range on the keyboard and in variety of melodic patterns. Further, Miss Perfield states: "The melodies are written and fingered in the special way to produce rhythm. . . . The music is written in round-notes, without the eye-pictures of rhythm, in order to facilitate the first two processes required to play by note." It is her contention that "playing with third fingers at first, then three fingers, establishes normal hand position with freedom from muscular tension and results in musical tones," also that "playing without looking at the hands develops a fine sense of touch measurement, adjustment and judgment as to which finger should be used for maintaining physical freedom. . . . The principle of levity (buoyant-weight, floating-touch) produces a oneness of fingers, hand, wrist and arm, desired by all modern players."

There is a great deal of fun and satisfaction to be derived from picking out these melodies on the piano. The book will interest teachers in particular, as it may be coördinated with other music books after the player, as Miss Perfield says, "really uses ear, eye and touch in their proper sequence." (Effa Ellis Perfield, New York City.)

For Violin and Piano

Romance and **A Bit of Old Ireland,** by Elias Breeskin.

Mr. Breeskin, whose knowledge of the violin is a first-hand and practical one, has given us two concert pieces of accomplished make-up. Romance, which is his op. 17, is possibly the more brilliant and technically exacting, an *andante poco lento,* with rapid passage work and an occasional bit of double stopping. It is tuneful and effective, the piano part being also resourcefully written. His Irish impression, op. 20, an *andante con moto* marked *molto simplice,* utilizes a strongly rhythmic theme suggesting one of the traditional reels of the Erin Isle. This also bristles with rapid runs and has liberal allotments of double-stopping. (Carl Fischer, Inc., New York.)

Book

Theories of Synesthesia in the Light of a Case of Color-hearing, by Otto Ortmann.

This monograph embodies the results of experiments made by the director of the Peabody Conservatory, Baltimore, Md., and represents the substantial type of work being done in its department of research. The essay is reprinted from the periodical Human Biology, for May, 1933. The subject of the experiments was a twenty-year-old girl known here only as D., who had shown pronounced musical talent from an early age and had a marked case of "color-hearing." By means of association, the hearing of certain tones gave her an impression of color—the phenomenon known as "synesthesia." Naturally, the results of the investigation are of especial interest to composers and others who may hold theories as to the relations of sounds and colors. It is a scholarly study, cast in scientific phraseology. (Johns Hopkins Press, Baltimore, Md.)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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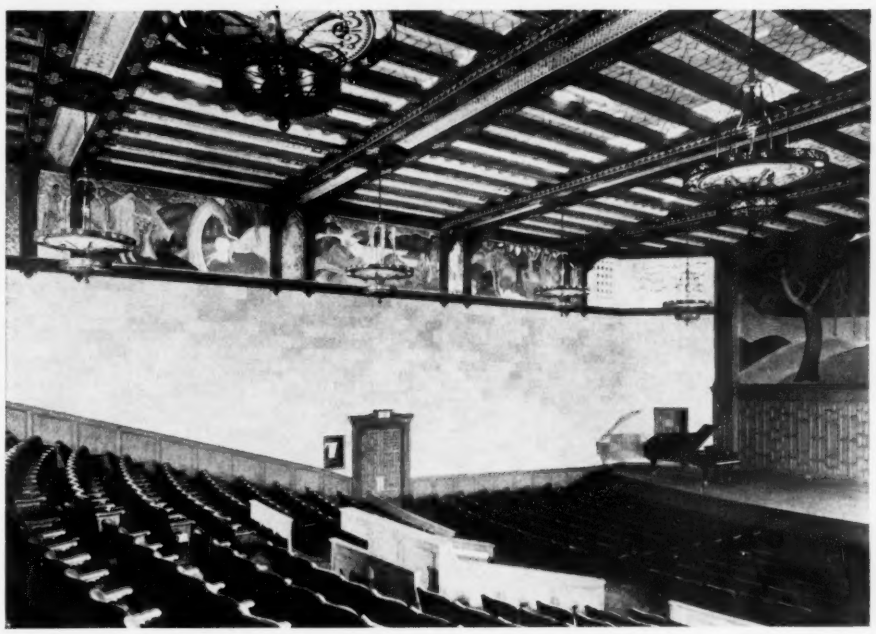


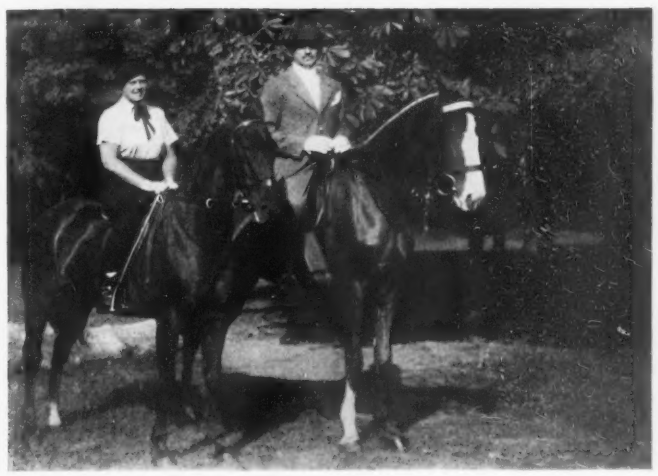
THE HALL FOR CHAMBER MUSIC AT MILLS COLLEGE,
Cal., where the Pro Arte String Quartet of Brussels, Belgium, will play a series of twelve concerts during the summer session of music, June 18 to July 28, 1934

HENRI DEERING,
American pianist, in Central Park, New York. Mr. Deering's radio appearances over WJZ, which began six months ago, have been extended indefinitely.

MARTHA W. ANGIER,
personal representative of Henri Deering, in Central Park during a recent visit to New York.

CARA VERSON,
pianist, is giving the first of her announced series of causerie-recitals, Vistas of Spain, under the direction of Bertha Ott, at the Cordon Club in Chicago on February 16. It has been necessary to postpone the second and third of the series, entitled Vignettes of Modern Pianism—1900-1925, and Debussy the Impressionist and Scriabin the Mystic, as Mme. Verson has been engaged to play three programs in Florence, Italy, in late March and early April. She will give Vignettes of Modern Pianism under the auspices of a Modern Art and Theatre Group in Florence before the opening concerts of the music festival there.

FRITZ REINER
sails on February 15 by the SS. Conte di Savoia for Italy, where he will conduct concerts in Naples, Rome, Florence and Turin.



LOTTE LEHMANN
with her husband, Otto Krause, who was the best horseman in the Austrian Army and won several prizes.

N. LINDSAY NORDEN,
conductor of the Reading (Pa.) Choral Society. This organization is rehearsing Bach's B Minor Mass for presentation at their concert in March, the date and soloists soon to be announced. Rehearsals have been in progress since the middle of October. The usual members of the Philadelphia Orchestra are to furnish the accompaniment.

THE WESTMINSTER CHOIR,
Dr. John Finley Williamson, conductor, will make its second tour of Europe next September and October. Notable among the countries to be visited is Russia. Among the others to hear the choir are Denmark, Norway, Sweden, Finland, Latvia, Poland, Rumania, Bulgaria, Italy, Turkey, Jugoslavia, Spain and Portugal. After October Dr. Williamson and the choir will appear in concert throughout the United States.

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

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